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BERLIN, W., October 26, 1907.

In spite of the enormous overproduction in the way of musical entertainment in this city, a new series of big symphony concerts has been started, and what is more, they promise to be successful. They are called the "New Philharmonic Concerts" and are given at Mozart Hall with the new Mozart Orchestra under the leadership of Karl Panzner, of Bremen. The opening concert occurred on Monday evening before a good sized audience, and the results from an artistic standpoint, at least, were very satisfactory. Richard Strauss' F minor symphony, a work written when the composer of "Salome" was still in his teens, opened the program. It was interesting to make the acquaintance of this symphony, although it reveals practically nought of the Strauss of today, being an amiable, eclectic composition, pleasing in melodious flow, reminiscent of Mendelssohn, Schumann and others of the old school. The growth of Strauss during the short period that intervened between this symphony and "Tod und Verklärung," one of his greatest, if not his greatest, creation was astounding. Carl Burrian, the famous tenor of the Dresden Royal Opera, was announced to sing selections from "Lohengrin" and "Tannhäuser," but a serious throat trouble prevented his appearing, and our local tenor, Karl Joern, of the Royal Opera, sprang into the breach and gave a very acceptable rendering of the parts. The Liszt symphonic poem, "Les Préludes," brought the program to a conclusion. Panzner, who is already favorably known here, again showed himself to be a conductor of the first rank. He is a man of strong personality and superb musicianship, and he combines mentality with temperament. The new orchestra is improving, although it is as yet by no means perfect in its ensemble and tonal balance, and the woodwind is still generally too sharp. The management of these new Philharmonic concerts is in the hands of the Concert Direktion Robert Salter, which has rapidly come to the front as one of Germany's leading concert agencies. The head of the bureau, Robert Salter, is himself a good, practical musician and a man of keen business acumen. He has removed his bureau to beautiful and commodious new quarters at Ranke Strasse 24.

Siegfried Ochs, with his matchless Philharmonic Chorus, is one of Berlin's most interesting musical personalities, and the beginning of his concert series is always hailed with joy. The opening concert took place at the Philharmonie on Monday evening, having been preceded by the public rehearsal on Sunday noon. The first part of the program was given in memory of Joachim, and consisted of Brahms' glorious "Schicksalslied," and Bernard Scholz's "Sylvesterglocken." The performance of the Scholz work was an act of piety. In a letter dated 1905, Joachim wrote to Ochs: "I am heartily pleased with the work of my friend Scholz. Its beautiful form and the contents render it extremely suitable to celebrate the memory of the dead, similar to the 'Naenie' or the 'Schicksalslied.' I hope I can soon hear you give the splendid piece." The venerable Scholz came over to Dresden and conducted in person. The composition is of no great musical importance, but it is pleasing and well written for the chorus. The other novelty of the evening, Arnold Mendelssohn's "Paria," for soprano, tenor, baritone soli, chorus and orchestra, made a much deeper impression. Mendelssohn is a composer of individuality and feeling, and he reveals much skill in molding his material and handling the musical apparatus. Where the poetical idea affords an opportunity (which is not always the case in this Goethe poem), the composer does something worth while and produces powerful effects. He has color, moods, temperament and knows how to work up effective climaxes; the choir in the closing part is majestic. As his treatment of the orchestra is very polyphonic and heavy, the soloists Culp, Hess and Stahlberg had a difficult task in making themselves heard. Madame Culp and Ludwig Hess sang to better advantage in some lieder by Wolf that followed. At these concerts the singing of the chorus is always the main feature of the evening, and in Wolf's stirring

"Feuerreier" it was magnificent. The genial Ochs received an ovation.

Leopold Godowsky, that pianist by the grace of God, was heard on Thursday at the Philharmonie, where he proved to be the great and redeeming feature of the first "Elite Concert." The celebrated Italian prima donna, Gemma Bellincioni, sang, but she was a disappointment. The interpretative artist of individuality and power is still apparent, but her voice is *passée*, her high notes especially being much marred by an excessive tremolo. Dr. Otto Briesemeister, the Bayreuth Loge, was to have sung, but he was unable to appear and Arthur van Eweyk took his place, giving an excellent rendition of several lieder by Hugo Wolff. The real hero of the evening, however, was Godowsky; he played the Beethoven sonata, A flat, op. 26; the G minor ballad, G major nocturne, op. 37; B minor scherzo, and the andante spianato and E flat polonaise by Chopin. In the Beethoven opus he seemed a bit tired, but in the Chopin numbers he was Godowsky the only and here all of those wonderful pianistic and musical qualities that had made him world famous were displayed in the most brilliant light. His legato, his singing tone, his refinement and finish of technic and his pure, lofty and always legitimate conceptions are peculiar to him alone. There is no piano tone like the Godowsky tone. In the front row, a most attentive listener, sat Eugen d'Albert, and at the conclusion of the program he went into the artists' room and congratulated his great colleague on his magnificent playing.

Tina Lerner, that extraordinarily gifted and beautiful young Russian girl, a pupil of Godowsky, has just returned



TINA LERNER.

from a tour of England with Kubelik. Her wonderful piano playing, according to the papers, won her a large share of the applause, and her success with the connoisseurs was as great as with the general public.

The appearance of Emil Sauer in a recital at Beethoven Hall on Tuesday proved to be a great pianistic event. For out and out piano playing *per se*, for pure, beautiful and entrancing pianistic effects Sauer has few equals. His treatment of the instrument in all its varying technical and tonal phrases is magnificent; he gets out of it all it has to give, and yet he never forces it, he never pounds, he always plays. His interpretations always show him to be a thorough musician, but he is the pianist first and musician afterward. The greatest musician with an inferior instrumental equipment can afford little real enjoyment in these days. Sauer's technic has reached the summit of perfection. Of his famous colleagues, only a few stand on the same plane in this respect. His program on Tuesday comprised Bach, Beethoven, Schumann, Chopin, Grieg, Sauer and Liszt; his success was enormous. He will give two more recitals in the near future, which will be awaited with keen interest.

The youthful violinist, Kathleen Parlow, who created a sensation here at her debut three weeks ago, seems to be getting into bad habits. At her third concert, in Ernst's

"Othello Fantasy," she made too much of a bid for popular favor and did things in the way of "sliding" with one finger and phrasing that were in bad taste. A violinist of Miss Parlow's gifts does not need to stoop to conquer.

Ludwig Wüllner, who has just returned from a very successful tournée of Scandinavia, gave a song recital in the large hall of the Royal High School on Wednesday, singing for the first time in public Schubert's song cycle "Die Schöne Müllerin." A Wüllner concert is always synonymous with a sold out house; his drawing power in Germany is something phenomenal, and it is not restricted to this country alone, as was revealed by his recent tour of Scandinavia. In Stockholm at his first recital the house was practically empty, but his success was so enormous that he afterward gave six concerts which were all sold out. Wüllner is a unique artist, and that is the secret of it; he offers something that no one else has to give. No doubt many would have preferred to hear him on Wednesday in the standard numbers of his repertory instead of in the new and untried "Schöne Müllerin" lied, yet a full house greeted him. Wüllner compasses the whole gamut of human emotions; his appeal to the feelings of his listeners is so strong as to be irresistible, be it in tragic, lyric or comic compositions. He was at his best on Wednesday in four comic songs, "Epiphanes," "Tambour," "Zur Warnung" and "Abschied," by Hugo Wolf. The applause at the close was cyclonic and the singer was not left without numerous encores.

In the first rank of cellists is Marix Loevensohn, who gave a concert with the Mozart Orchestra under Mandel at Mozart Hall on the 23d inst., playing a new cello concerto by Gernsheim under the direction of the composer. The program consisted further of Fauré's "Elegie," a concerto by Lalo and Boellmann's "Variations Symphonique." One is at once struck with the manner in which Loevensohn plays the cantabile parts; he has a beautiful cantilene and he pours out his whole soul in his playing. His conception is artistic and his phrasing is that of a good musician. He has left hand facility of a high order; in short, he is an admirable cellist, and as he has taken up his abode in this city, he is a decided acquisition to our musical forces.

Caruso is not having as much success here this year as he did last season. He seems to be suffering from a vocal indisposition, for his singing in "Rigoletto" and "Aida" was a disappointment. In the latter opera Destinn, who sang the title role, carried off a greater share of the applause than did the distinguished guest. The Imperial family was present at both performances, and the house was sold out both nights at three times the ordinary prices. The interest to hear Caruso this year was greater than last, but the disappointment was keen. At the conclusion of "Aida" the Emperor called the artist to his box and, after complimenting him, presented to him the Order of the Crown, fourth class.

A promising young pianist is Elizabeth Bokemeyer, a pupil of Martin Krause, who made her debut at the Singakademie with the Philharmonic Orchestra on Thursday. She played the Chopin F minor and Liszt E flat concertos and Volkmann's "Concertstück." The youthful artist gave excellent readings of these works, displaying an efficient technical equipment and good musical taste and discrimination. She has much to learn, but her gifts are so manifest and her endeavors of such a high order that a great deal may be expected of her.

D'Albert's "Tiefeland," which achieved such a pronounced success at its première here two weeks ago, promises to remain one of the successful drawing numbers of the repertory of the Comic Opera during the winter. It was just twenty-five years ago that d'Albert made his public debut as a pianist. His first appearance was at Cologne, where he created a sensation. Shortly afterward he played in Weimar, and among the listeners were his master, Franz Liszt, and the Grand Duke, who appointed him Hof-pianist.

Franz Lehár, whose name, through the success of the "Merry Widow," is now a household word, will make a tour as conductor with the Vienna Tonkünstler Orchestra next spring and will visit Munich, Augsburg, Regensburg, Nuremberg, Stuttgart, Freiburg, Strassburg, Karlsruhe, Mannheim, Darmstadt, Wiesbaden, Frankfurt, Cologne, Barmen, Cassel, Hannover, Bremen, Hamburg, Berlin, Stettin, Danzig, Posen, Breslau, Dresden, Leipzig and Halle.

The second New Philharmonic concert under Panzner will bring a Beethoven program, the principal numbers being the "Coriolanus" overture and the C minor symphony.

Jeno Hubay's new violin concerto will be introduced to us at the Nikisch concert next Monday by Franz von

Vecsey in the presence of the composer. The other items of the program will be Volkmann's overture to "Richard III," Grieg's "Old Norwegian Romance" and Bruckner's C minor symphony.

There has been a general removal on the part of the Berlin concert agencies, four of the six having changed their quarters. The new home of the Concert Direktion Sachs is at 4 Lützow Platz, that of Leonhardt at 6 Schelling Strasse and of Stern at 83 Motz Strasse. Salter, as already stated, is at 24 Ranke Strasse.

A new symphony in C major has just been completed by Jean Sibelius, this being his third, and will shortly be published by Schlesinger, of Berlin.

A Leipzig paper informs its readers that the big German department stores are about to imitate the example set them by the American and French emporiums and delight their patrons by a series of musical treats. A Hamburg store will give a series of five concerts this winter with the assistance of Richard Strauss, d'Andrade, Dr. Felix Kraus and others of like eminence in the musical world.

After an absence of nearly six months José Vianna da Motta will return to Berlin very shortly. He has been touring since last May in Portugal, Brazil and Argentina, giving no less than thirty-four concerts in South America, where he met with a highly critical, musically well educated public, who gave him a rapturous reception. He played ten concerts in Buenos Aires alone.

A committee has been formed at Hamburg to open a subscription for the acquisition of the busts of Joachim and Clara Schumann, which are to be set up in the new

Musikhalle, where those of Hans von Bülow and Julius Stockhausen are already placed.

Opera singers have been shaped from all sorts of materials, carpenters, blacksmiths and even cabmen having found their way from their workshops and stables to the operatic stage, so the discovery of a new tenor in the shape of a medical student, although pleasing to report, can be hardly deemed sensational. The new addition to the tenor ranks is Karl Kroyer, a brother of the well known Munich University professor of musical literature, Dr. Theodor Kroyer, who, after passing his State medical examination, took up his studies for the opera stage. Herr Kroyer will make his debut early in December in the Hoftheater as Steuermann in the "Fliegender Holländer" and as Max in the "Freischütz."

Although the threatened strike of the orchestra musicians of the Deutsches Landestheater, at Prague, really did take place, it lasted only three days in all, as Director Angelo Neumann was compelled to fall in with their demands or restrict himself to an "orchestra" consisting of piano only. The musical comedy "Das Wäschermdl" was given two nights running to piano accompaniment only, and this state of affairs was naturally impossible for any length of time.

William Rummel, the son of the celebrated pianist Franz Rummel and grandson of Morse, the inventor of the telegraph, formerly a pupil of Ysaye, and who was at the head of the Washington College of Music last winter, has come to Berlin for a season's work with Arthur Hartmann, who has a class of very promising violin pupils this winter, among them being young Wolsky, formerly a pupil of Schradieck; Else Rosenthor, a Sevcik pupil, and Miss Bauer, who studied with McGibeny at Indianapolis. Hartmann will give a second concert next Saturday, when he will play among other things Vieuxtemps' D minor concerto, the "Chaconne," and his own transcription of MacDowell's "To a Wild Rose."

Paul Veron, the New York baritone, is at present singing here at the Lortzing Opera. I recently heard him and was pleased to note that he has grown very much in his art during the last two years. His voice has improved in volume and quality, his pianissimo tones being specially effective. The Lortzing Opera seems to be doing very well.

Beneta Conlin, a pupil of Frank LaForge and Frances McElwee, has gone to Vienna to complete her studies with Leschetizky. She recently gave an impromptu recital at Miss McElwee's studio, playing works by Mozart, Schumann, Chopin, LaForge, Leschetizky and MacDowell in a very creditable manner. Her technic is clean and crisp; she has a good touch and she plays with musical intelligence.

It is just seventy years ago that Johann Nepomuk Hummel died at Weimar. Hummel filled an important role on the musical stage of his day. As a child of seven years he played for Mozart, who evinced a deep interest in him and who, for two years, supervised his studies, taking him into his own house in Vienna. In 1803 he was appointed conductor of the private orchestra of Prince Esterhazy, for whom Haydn wrote his "Abschieds Symphonie." He traveled quite extensively as a pianist and was the recipient of many honors at the hands of the potentates of his day. He was conductor of the Opera at Weimar for many years, and it was he who brought Paganini there. His granddaughters still live in Weimar, and among their most cherished souvenirs is a lock of Beethoven's hair which the immortal composer presented to Hummel.

Mary Pasmore, the gifted young violinist of San Francisco, has been studying of late with Henri Marteau at Geneva. Marteau expects great things of her. While in Switzerland last summer she had the good fortune to procure a splendid Guaglianone violin. Her father, H. B. Pasmore, is now teaching at Stern's Conservatory, in Berlin.

Richard Burmeister has joined the forces of the Klindworth-Scharwenka Conservatory. This institute will soon move into its new quarters in the Luelzow Strasse. The new Bluethner Hall, which was built by Director Robitschek, of the Klindworth-Scharwenka Conservatory, is a complete success and is already very popular among concertizing artists.

Godowsky's first piano recital will occur at Beethoven Hall on November 14, when he will play Bach's prelude and fugue in E, Beethoven's sonata in E, Schubert-Liszt's "Gretchen am Spinnrade," and "Der Wanderer"; Schumann's "Novelette," in F sharp minor; Chopin's sonata, in B minor; Liszt's nocturne, in A sharp; "Sonette del

Petrarca," in E; "Irrlichter" and "Mazeppa," and his own paraphrase of Glazounow-Blumenfeld's "Valse de Concert."

The concert of Sergei Kussewitzky at Beethoven Hall, next Tuesday, is being awaited with unique interest. The great artist will play a Mozart concerto, a sonata for contra-bass and viola d'amour (in which he will have the assistance of M. Henri Casadesus), Bruch's "Kol Nidrei" and Bottesini's "Sommnambule" fantasy.

A large number of chamber music concerts will be heard in the immediate future, among them being concertos by the Bohemian String Quartet, the Klingler Quartet, St. Petersburg Quartet, the Halir Quartet, the Nord Clench Quartet, by the Society of Ancient Instruments of Paris, by the Halir Trio, the Philharmonic Trio and the Russian Trio.

Franz von Vecsey will give a concert with the Philharmonic Orchestra in the large hall of the Philharmonie on November 14.

Conrad Ansgore, who concertizes with the Mozart Orchestra in the Mozart Hall on Wednesday, will play four concertos, namely Brahms' D minor, Beethoven's E flat, Schubert's "Wanderer" fantasy and the Liszt A major.

Emil Sauer's second recital takes place at Beethoven Hall on October 31, when he will play among other items Chopin's sonata in B flat, Schumann's "Traumeswirren," Liszt's "Gnommenreigen," and "Arabesques" on the "Blue Danube" waltz themes, by Schulz-Evler.

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35 WEYMOUTH STREET, W.,
LONDON, October 30, 1907.

The season of ten weeks (sixty concerts) of the Promenade Concerts, which has just closed, is of such importance that it is quite excusable to add a few more to the many words already given to these concerts during the past two months. Artistically, the season of 1907 had been the best of the whole thirteen seasons, and in respect to the number of people attending has far exceeded all other records, the hall—the big Queen's Hall—being filled to its utmost capacity every evening, no matter what the program. That the same people crowded the hall on Wagner nights as on those devoted to miscellaneous compositions and that the same audience was present even for two nights in the same week is, of course, highly improbable, but the fact remains that there were the audiences, from first to last of ten weeks; and on Saturday last, when the final concert was to be given in the evening, there was a crowd of people before the entrance to Queen's Hall as early as four o'clock in the afternoon, waiting for the chance of obtaining the few "standing room" tickets that were the only ones available, every seat in the hall having been sold days in advance.

The Queen's Hall Orchestra and Henry J. Wood have now been associated for a sufficient length of time to have become thoroughly in harmony, constant practice and constant association yielding results that have been prominent in the past ten weeks. It would be difficult to find a better series of performances than those that have just taken place, and the cost to the public has been such that all could avail themselves of the opportunity of listening to the music, for season tickets made the price of each concert about 9 cents, while single tickets for a performance were 25 cents. Is this not an example that some of the orchestras in America might follow? However, tickets here are not disposed of at auction; they are really "season" tickets, and the price is arranged for the benefit of the musical public, as well as on a paying basis for the orchestra.

Features of the Promenade season have been the performance of Beethoven's symphonies and piano concertos in chronological order, Mozart's concerto for three pianos and Beethoven's trio for two oboes and cor Anglais. Eighteen new works by British composers have been produced, five of them by men who were previously unknown, Frederic Austin's "Rhapsody" for orchestra, "Spring"; the violin concerto of F. C. Barker, who is the second harpist of the orchestra; the English suite and the overture "For Valour," by Havergal Brain, and the overture "Shylock," by Felix H. White. Of these works it is the general opinion that they were of greater interest than any series of works produced in other seasons. Other composers of British novelties were Frederic Delius, Sir Edward Elgar, Granville Bantock, Ethel Barns, Frank Bridge, the late Garnet Wolseley Cox, H. Walford Davies, Marshall Hall, Hamilton Harty, Edward Isaacs, Roger Quilter and Cyril Scott. Among the twelve foreign novelties

were the "Serenade" of Max Reger, three works by Sibelius (the overture "Karelia," the "Dance Intermezzo" and a violin concerto), the "Symphonie Montagnarde," by d'Indy; the "Funeral March," by Grieg, and an "Introduction and Allegro" for harp and orchestra by a young French composer, Maurice Ravel. There have been 105 soloists, a feature being the frequent appearance as soloists of members of the orchestra. Of these soloists twenty were sopranos, eleven contraltos, nine tenors, thirteen basses, eleven violinists and twenty-two pianists. And now the Queen's Hall Orchestra, having ended its summer and autumn season, begins the winter one with a series of concerts, all of attractive programs.

London is to hear the recently discovered violin concerto No. 7, in D, by Mozart, at the Queen's Hall Orchestra's symphony concert on November 16, when the violinist will be May Harrison, this being the first time that the concerto will be played in England.

The Hon. and Rev. E. Lytton, head master of Eton, in speaking at a demonstration of school singing in Queen's Hall recently, said: "There is a great deal of evidence to show that the English nation is gifted with a surprising amount of musical taste," and continuing, he related that many years ago he "was told by Joachim that when he was playing in Berlin he did not mind playing with such abandon that it not infrequently happened that the wood of the bow would strike against the strings of his violin. But when he played in London, he dared not do it because the English ear was more sensitive than the German ear!"



Photo by Percy Guttenberg, Manchester.

THE BRODSKY QUARTET, OF MANCHESTER.

The second in memoriam Grieg concert last week offered a program that was arranged by the composer himself, the players and singers also being of his selection. The Brodsky Quartet, of Manchester—Dr. Adolph Brodsky, Simon Spielman, C. Rawdon Briggs and Carl Fuchs—played the string quartet in G minor in a really superb way, quite taking the audience by storm. Percy Grainger was the pianist, and Ellen Beck, chamber singer to the King of Denmark, the vocalist. Her singing of the eight Grieg songs was a delight to all who heard her.

Gertrude Peppercorn, who is giving her own recital at Aeolian Hall in December, will leave at the beginning of November for a tour throughout Holland, playing at two symphony concerts in Amsterdam under the conductorship of Mengelberg. She will also give a recital there. After that she is to appear in The Hague, Rotterdam, Haarlem, Utrecht, Leyden, Dordrecht, Kampen, Zwolle, Dewater, Leeuwarden, etc.

J. M. Glover, the Mayor of Bexhill, contributes an article to the Daily Telegraph on the subject of "Municipal Music," in which he speaks of the new law that is to come into effect on January 1, 1908. This law, which comes

under the head of "The Public Health Amendment," gives every municipality in this country the right to impose a penny rate per annum for "bands of music." It also entitles every municipality to erect a pavilion, i. e., a winter garden or other enclosure, in which this municipal orchestra may play, and also allows the closing in of at least one acre of public pleasure grounds and to charge for admission, or let to any lessee or tenant for a like purpose. Mr. Glover, who from much experience is qualified to speak of musical matters, hopes that this will be the beginning of a permanent municipal band in every town in the country, so that better music will be heard throughout the land. Every town with its own orchestra, the programs selected for their general excellence and not for their excessive dullness, is a result devoutly to be hoped for.

At the Opera there have been pronounced successes during the week. Madame Gay, who has heretofore only appeared in London in the role of Carmen, last week essayed the part of Amneris, in "Aida," a part in which she made as profound an impression as she did last year at her first appearance in "Carmen."

Edith de Lis, the young American, who made her first appearance at Covent Garden last week as Tosca, is a native of Boston, where she studied singing at the New England Conservatory of Music and gained two opera scholarships. After that she came to Europe to continue her musical education, and by the advice of Mme. Schumann-Heink, who gave her a letter of introduction, she went to see Cosima Wagner, who, after hearing the young lady sing, sent her to Jean de Reszké, in Paris, with whom she studied for six months. Her first appearance in opera was at Rome, last year, in November, when she sang Elsa, in "Lohengrin." Then she went to Milan to prepare a repertory, and later appeared as Tosca. Her appearance at Covent Garden in this role was a triumph for the young singer, who is now only twenty-three years of age. She has a pure, fresh soprano voice, of beautiful quality, and her dramatic intuition is remarkable for so young a girl. There was not a dissenting voice among the critics as to Miss de Lis's success nor as to the brilliant future that is opening for her. On Saturday evening she sang the part of Nedda, in "Pagliacci," for the first time, her impersonation being a remarkable achievement. She will be heard here in several other roles before the close of the season.

A young Australian singer who has been getting on very well in this country is Erna Mueller. During the past summer and autumn she was on tour with Kubelik, singing at thirty-six concerts. Her criticisms everywhere have been most favorable and her future is now well assured. She has been a great student in her preparation for the profession of music and now is reaping the reward of her hard work.

For several weeks Bertram Shapleigh has been busy with the orchestration of his cantata for chorus and orchestra, "The Raven," words by Edgar Allan Poe, which is to be given a first performance at the musical festival to be held at Bishop Auckland, in December, and which will also be sung at the Middleborough Musical Festival in April, with a chorus of 350 voices. Mr. Shapleigh's orchestral suite, "Ramayana," is also to be performed twice, at the symphony concerts in Bournemouth, and also by the North Staffordshire Orchestra at Hanley. His "Three English Songs," which made such a marked success last year, will be heard again this winter at several concerts, with orchestral accompaniments. These songs have been sung by leading contraltos and baritones in London and the Provinces, and it is a proof of their popularity with the public that they are so much in demand again this season.

The Lord Chief Justice has consented to take the chair at the first meeting of the Concertgoers' Club, of which

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he is president, at the Royal Academy of Music on November 7, when Joseph Bennett will read a paper on "The Immortal in Music."

The Kruse Quartet has begun an interesting series of chamber concerts, the first one taking place last Saturday afternoon, when Sir Charles Stanford's new quartet was played. The program also included Beethoven's quartet, No. 5. Miss Hess assisted.

At his recital last week, Harold Bauer began his program with MacDowell's sonata in G minor. Schumann's "Fantasiestücke," and a piece entitled "Lementevole," by Bach, arranged by Mr. Bauer, were other interesting numbers. The hall was filled with an enthusiastic audience.

At the Chappell Ballad concert last Saturday afternoon there was a program of great length, thirty-one numbers having been arranged, and the numerous encores bringing it well up into the forties. Some of the singers who appeared were new to the Ballad audiences, but judging from the really enthusiastic applause and the frequent recalls they will be often heard in the future. Madame Lunn was indisposed, so her place was taken by Gertrude Lonsdale. Herbert Witherspoon made his first appearance in these concerts, singing "The Two Grenadiers," and afterward a little song by Gena Branscombe, as well as "Danny Deever." Mischa Elman was also new to Ballad attendants, and Johanne Stockmarr appeared for the first time. A really fine success was that of Alice Baxter, her singing of "Love's Echo," by Ernest Newton, being an excellent piece of work. There was a new song by Dorothy Foster, "Rose in the Bud," that will undoubtedly be heard often, not only at these concerts, but also in private. Dalton Baker sang "The Green Hills of Ireland," another new song, in a way that brought him much applause, recalls and an encore, for the audiences at the Ballads are persistent in hearing more than half the program repeated, a state of things that does not appeal to the musically inclined. Three or four recalls ought to be sufficient, and the announcement that "three recalls are equal to an encore" should have settled the matter but it did not. There was another new song, by Florence Aylward, "O, Moonlight, Deep and Tender." Madame d'Hardelot accompanied

Adela Golding in "I Think," and Miss Foster accompanied her dainty little song.

Mr. Tree and Oscar Asche have given the use of His Majesty's Theater for Sunday evening, November 24, for the Playgoers' Club concert in aid of the Poor Children's Pantomime Fund. Instrumental music will be contributed by the new Symphony Orchestra, and the preliminary list of vocalists includes the names of Mme. Nevada, Edith Kirkwood, Natalia Mario, Edith Clegg, Mr. Davies and Thomas Meux.

The first concert of the eighteenth season of dinner-hour concerts was given yesterday afternoon from 1:10 to 1:55. These concerts were started in 1890 by Walter Hazell, and provide an hour of high class music for the working men and women who earn their living in the neighborhood of the City Temple, the only charge being 2 cents for the program.

At the first concert of the Barns-Phillips chamber concerts, which takes place next week, a new suite for violin and piano by Ethel Barns will be played for the first time, while new songs by Coleridge Taylor, Cyril Scott and Dora Bright will be included in the program.

It is probable that Edith J. Miller will give two recitals this autumn. The first one is to take place on November 20, and there is much interest to hear this young Canadian, who has made such a fine success in this country, and in so short a time, as the last recital of her own that she gave was in the spring of 1906. Since then her time has been so occupied that it was difficult to arrange an appearance outside of the large concerts at which she has sung.

Miss Kaschperow was handicapped at her concert by the inability of Gerardy to appear, through a slight accident, so that her program was shorn of some of its features. Miss Kaschperow was a pupil of Anton Rubinstein and her playing showed the influence of such a fine master. She will probably be heard again under more favorable conditions, for it was just at the last moment that Mr. Gerardy was incapacitated.

At his recital last week, Darbshire Jones, cellist, was assisted by Evelyn Stuart, pianist, when they played Brahms' sonata, op. 38, and Grieg's sonata, op. 36.

A pupil of Madame Marchesi, a young mezzo soprano, Nina Gordon, appeared at a recital last week, showing the result of the excellent training she has received. The Hambourg String Quartet gave the first of their series of concerts last Wednesday. A violin and vocal recital last week, was that of Señor Gomez and Señor Ronze-

valle. The Twelve o'Clocks commenced their third season last Thursday, Aeolian Hall being very full on that occasion. The Broadwood concerts opened last week, with Herbert Witherspoon as vocalist. Bruno Mudellini, pianist, from Bologna, gave a recital last week.

Other concerts were: A vocal and cello recital by Marie Stark and Jean Schwiller; Constance, Ruth and Christabel Baxendale, respectively contralto, reciter and violinist, assisted by Harry Dearth; Madame Szumowska, in a second recital, at which she played the "Harmonious Blacksmith" variations, Mozart's sonata in A, Daquin's "Le Coucou," and Rameau's "La Poule," as well as a Chopin group, and pieces by Liszt, Paderewski and Sgambati; Elsie de Bohun, vocalist, in her own recital; Madame Crossley and Harold Bauer, at Albert Hall; Johanne Stockmarr and Ellen Beck, at Steinway Hall, in a program arranged for these ladies by Grieg, whose interpretation of his works he specially admired; violin and dramatic recital by Nellie Pedlow and Carrie Haase, the former a pupil of Sevcik.

A. T. KING

Utica Greets Rosa Linde.

Rosa Linde, the contralto, opened her season in Utica, N. Y. The singer was greeted by a fine audience at the New Century Auditorium. The following extracts are from a criticism in the Utica Observer of October 29:

Madame Linde's beautiful voice has all the qualifications necessary to make it a delight to the ear. Her enunciation is perfect, her tones are sweet and full, her rendition sympathetic and easy and she sings low C as easily as high C, having a range of three octaves. . . . She appeared in Utica for the first time last evening and it is greatly to be hoped that Uticans may have the pleasure of hearing her again. Her repertory contains a number of selections in French, Italian and German, some of which were on last evening's program. "Ave Maria" and the "Maiden's Song" were particularly enjoyable, though it would be hard to select the best, for with Madame Linde's superb voice, all songs become a joy.

Mrs. Robert N. Lister's Repertory.

Mrs. Robert N. Lister, soprano, in coaching with Madame von Feilitzsch, has extended her repertory to several operas, including "Faust," "Aida" and "Der Freischütz"; old and modern French, Italian oratorios and modern English. Her Springfield and Providence recitals were successful socially and artistically. Mrs. Lister will be heard in Boston in recital and a concert production of "Faust" later in the season.

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LEIPSIK, November 3, 1907.

Before the arrival of this letter you will have received a cablegram indicating that Max Reger's orchestral variations and fugue, op. 100, on a theme by Joh. Adam Hiller, has proved to be an extraordinary composition. Nikisch is just giving the work in the Gewandhaus, October 23 and 24, following the very first performance by Fritz Steinbach at Cologne, October 15. The Reger composition consists of the theme, ten variations and a fugue, to require thirty-five minutes in performance. The general character of the work is so distinguished as to leave absolutely no room for doubt as to its value. The theme has the nature of one of the old fashioned dances, probably the Cracovienne, or one of the forms of polka. The earlier variations are liberally supplied with rhythms to give decided folk character, but wherever sustained or comparatively rhythmless episodes occur, these are also in the distinguished manner in which no one but Reger is now composing.

In a work requiring thirty-five minutes, the musician must discover episodes weaker than the main part. The weakest part of this work is shown in the dreamy passages of the later variations, where the musical message, though

beautiful, is slightly nearer the "modern conventional." The one place where Reger becomes very great is in the fugue, which requires about eight minutes. It should never be forgotten that Reger would remain a genius for rhythm whenever everything else should fail. His rhythmic gift is equally discernible when he composes, and when he plays, so that he is able to bring untold beauty into the simple accompaniment of any one of his songs. The theme of this orchestral fugue, when presented in the inconceivably characteristic manner in which Nikisch read it, is sufficient to bring conviction in the first two measures. Reger has then proceeded to develop his theme so thickly as to leave the lines not clearly drawn, later in the movement, but it is a jolly cauldron that is boiling, and the last few pages clear up into a working that is truly monumental. That is the only description for it.

At this writing only the public rehearsal has been played. Reger was present, sitting high up in the director's box at the farther end of the hall. The audience showed liberal recognition and wanted Reger on the platform. Nikisch waved his baton at the composer, but that gentleman was high and dry and would not come down.

The full order of the program on this occasion showed the Reinecke overture to Calderon's "Dame Kobold," an aria by d'Astorga and an arioso by Handel, sung by Julia Mertens Culp; the Reger variations, op. 100; the Brahms songs with piano, "Nachtigall," "Vor dem Fenster," "Immer leiser wird mein Schlummer," "Salome," "Mädchenfluch"; the Schumann second symphony in C major.

This Reinecke overture is less distinguished than the same composer's "Manfred" overture, but it is very polite and agreeable music. With Reinecke considered as a Schumann follower; with Brahms as a Schumann favorite child; with Reger as an erstwhile Schumann disciple, and with the Schumann second symphony in really splendid life under the Nikisch playing, this program could borrow any amount of money as a Schumann celebration. But it must be remembered that there is a long jump from

Reinecke to Reger, and the half century elapsed since Schumann's death will not cover it. Miss Culp sang her selections superbly, showing a striking gain over her last year's work in this house.

The first chamber music evening at the Gewandhaus, October 21, had the Beethoven F minor quartet, op. 95; the Grieg sonata, op. 36, for piano and cello; and the Schubert posthumous quartet in D minor. Leonid Kreutzer and Julius Klengel played the sonata splendidly. With the exception of his playing last year in the Brahms double concerto with violin, Klengel has not been heard to so good advantage for some seasons. The Gewandhaus Quartet personnel includes Edgar Wollgandt, Josef Blümle, Carl Herrmann and Julius Klengel. Their playing is full of verve, and the ensemble is continually improving under steady routine. The concert was strongly attended and fine enthusiasm prevailed.

The Beethoven quartet already mentioned was heard, complete, a few minutes later in the Kaufhaus. The Flonzaley Quartet had begun its program with the Mozart hunting quartet in B flat major, and followed with the lento from Ernest Chausson's unfinished quartet and the scherzo from the Max Reger quartet, op. 74. The playing was accomplished in great nicety of detail, possibly exceeding that at the Gewandhaus in this one item. But the Flonzaleys are lyric and the Gewandhaus men are dramatic, and the reviewer prefers the latter for this great discourse which Beethoven offered. Nevertheless the Flonzaleys have left an impression of genuine worth, and if they keep coming they will find a public in time. They were brought by arrangement of the Eulenburg Bureau, which has had the local Leipzig arrangements for the Bohemian Quartet for a number of years.

Susanne Dessoir's recital of twenty folk songs included a group from the French, Croatian, Scotch, Austrian, Hollander; industrial songs by A. Bungert, L. Dolega-Kaminski, F. Weingartner; children's songs by Mozart,



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Reinecke, Grieg, Hildach and Edmund von Strauss, besides five from the German folk. Bruno Hinze-Reinhold, as accompanist, found all the meaning that the accompaniments so richly contained. Frau Dessoir seems certainly entitled to a place among the very agreeable artists who come, and especially in these songs of the people.

At a concert given in Leipsic-Entritzsch by the male choruses under Barnet Licht, the choruses sang material recently presented in the Central Theater, and the young violinist Adolf Schkolnick played the Paganini "Nel cor piu mesta" and a romanza by the Danish Carl Nilsen. This violinist has acquired a very large repertory and has recently returned from successful concert giving in Denmark. He was for some years under Hans Sitt at the conservatory, from which he graduated last spring in a performance of the Brahms concerto.

The mezzo soprano and contralto sisters, Käte and Maria Heumann, of Berlin, sang duets and solo songs, and had the assistance of clarinetist Oskar Schubert, of Berlin; also pianist Eduard Behm. A Mozart and a Weber composition, with clarinet obligato, were included. Among the solo songs were Hugo Kaun's "Nächtiges Wandern," "Wie Wundersam," "Am Waldbach," "Am Heimweg" and "Königin der Nacht." If one has never heard any of the Kaun songs, these five are sufficient to establish the composer's claim to usefulness in the field. Each one is composed with remarkable fidelity to the text, and the piano parts have much of the mellifluousness of Brahms. The young artists who gave this concert have superb voices and much attractive talent.

Margarethe Eussert, of Berlin, played her annual Leipsic piano recital in the Central Theater Hall. The Schumann fantasia, the introduction and fugue from d'Albert's sonata, op. 10, and compositions by Ravel, Debussy, Liszt, Chopin and Strauss-Schulz-Erler were played. The pianist is a good musician, who does nearly everything well, but it is true that the Liszt B minor sonata, played last year, does much better for her than the Schumann fan-

taisie. The d'Albert introduction and fugue may be good music, but it did not show a definite aim nor reach any certain station on this occasion. The listener could only wonder where it was at. In January, Miss Eussert and her pianist sister will play a duet program in Berlin, when only new compositions, principally for four hands, will be presented.

Soprano Melanie Büller, of Leipsic, gave a recital wherein she presented four songs by Brahms, six by Peter Cornelius, in addition to five folk songs. The young singer has merits on interpretative grounds. The pianist Georg Zscherneck, also of Leipsic, played the W. F. Bach-Stradal A minor fantasia and fugue and the Liszt "Dante" sonata, wherein he was absolute master of his piano, the contents of the composition and his audience. The interpretation was as clear as a steel engraving. This young artist is becoming widely known through numerous appearances in Max Reger's compositions, both in solo and with the composer at four hands. Zscherneck has been for seven years with Teichmüller at the Conservatory, and notwithstanding his public work, he still goes regularly to the Conservatory for his lessons with Teichmüller.

While on this line it may be as well remarked that Teichmüller is a great, practical master of interpretation, for his pupils get the Liszt, Saint-Saëns G minor, Grieg, all of the Reger piano work, and practically any other of the concertos off their hands in a manner that leaves nothing of the composer's intent in doubt. A young Mr. Büsst, of Australia, gave a sensational interpretation of the Saint-Saëns G minor concerto in the Conservatory last year while under the Teichmüller steering.

The song recital by the Leipsic mezzo-soprano Frieda Hollstein brought five songs by Schubert, the Gypsy songs by Brahms and others by Weingartner, Arnold Mendelssohn and Heinrich van Eyken. The artist has a medium voice in a very good state of training, but does not show decided talent as a concert singer. The Hamann Piano Trio, comprising pianist Dr. Gotthold Henning, second concertmaster Hugo Hamann, of the Gewandhaus, and

cellist Emil Robert Hansen, of the Gewandhaus, played the Beethoven B flat major trio, op. 97. Their entire playing was pervaded by fine depth of feeling and beautiful tonal results with all of the instruments. The Gagliano violin played by Hamann was one of indescribable tonal beauty yet carrying capacity. Gagliano seems to have been another of the makers who was entitled to the advertising.

Publisher Daniel Rahter is in England for a six weeks' stay. He went by way of Paris, where it was one of his errands to present the National Conservatory with the complete output of compositions by Peter Tchaikowsky. All of these works are published by the Rahter house, which has the authorized editions.

EUGENE E. SIMPSON.

Paul Dufault's Engagements.

Paul Dufault, the tenor, gave twenty-five concerts at prominent summer resorts in Canada and along the St. Lawrence River during the past summer. His coming season promises well, some of his bookings being as follows: November 13, Flushing; November 25, Central Falls, R. I.; then follow Paterson, New Brunswick and Elizabeth, N. J. In December he will sing with the People's Symphony Orchestra, under Arens. Later on he will be heard in Washington, Philadelphia, Kingston and smaller cities. He has reopened his former studio at 339 West Twenty-third street, New York City, and here he teaches singing to a goodly class of aspiring singers, making a specialty of French diction and repertory. Mr. Dufault is an acknowledged authority in this, his French descent making him master of the language. He is planning to give a recital at Mendelssohn Hall.

Kate Waldo in Scotch Recital.

Kate Waldo, one of the William Nelson Burritt pupils, gave an evening of Scotch songs at the Burritt studios a fortnight ago, which was much enjoyed by an audience that entirely filled the studios. She has a voice of much capacity of expression, utilizing that capacity intelligently, and sings with authority.



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MILAN, October 23, 1907.

"Hamlet" continues to alternate with Mascagni's "Le Maschere." Both these operas are not very interesting, the first because of Mascagni's intent to revive l'opera buffa. The works lacks verve and real comicità, both libretto and music not being amusing in the least. All the situations are forced, hence the coldness of the public. Mascagni personally is always tendered an ovation at his appearances. "Hamlet," with Vita Ruffo in the title part, was, notwithstanding Hamlet's efforts, a chilling performance. Vita Ruffo has some fine high notes, but he has certainly not penetrated the meaning of the part and on the whole his singing lacks finish. Ophelia (Miss Grenville, an American) was beautiful to behold. The others were fair. The orchestra also seemed not to be at its best. For Thursday, the 25th, we are promised Mascagni's "Amica," himself conducting. Many artists complain that the part of Amica is so excruciatingly high and screechy. Mascagni answers, "I wrote it for French voices," and it is to be remembered that its first performance was at Monte Carlo some two years ago.

Leoncavallo has written a letter to Emma Carelli, the successful Zaza, that he wishes her to create the soprano parts in "Camicia Rossa" and "Maja." He is enthusiastic over Colautte's libretto. "The book," he says, "is one of the most beautiful things I have ever read, and the dramatic situations are simply marvelous." He says also that he feels that the music he has written to the subject is absolutely worthy of it!

A new musical paper entitled Musica, appeared in Rome on the 22d, and the first article is by Leoncavallo. He

wishes, through this paper, to further the future of Italian musical art.

At the conservatory here, great preparations are going on for the announced centenary festivities, which take place very soon.

In Rome the season at the Quirino is coming to an end. The last operas given there were "Faust" and "Pescatori di Perle," by Bizet, both operas obtaining an enthusiastic success.

Puccini has confided to some friends that he has really given up the idea of composing "Marie Antoinette"; that he has had a row with Illica, the librettist, and cut short all transactions.

Mascheroni's "La Perugina," bought by Ricordi, will be given either at La Scala or San Carlo in Naples this carnival. The subject of the new opera is laid in Perugia in 1393.

Mlle. Boninsegna, who in Rome created the part of Rosaura in "Le Maschera," is in Milan and has taken up the part of the Lirico.

The autumnal season at the important Comunale of Bologna opens on the 25th with "Tristan and Isolde."

Toscanini, the famous leader of the Scala orchestra, has finally consented to go to South America for some appearances.

The impresa of La Scala is trying to get Strauss' new opera, "Electra."

Tito Ricordi, when spoken to about his Venetian Bayreuth, gets quite out of sorts, as he says such a thing cannot exist and that there is but one Bayreuth. What we shall have will be essentially Italian music, from the most ancient to the most modern, operatic and sacred.

A new "Faust" has seen the light and Tito Ricordi is very much interested in the new opera and in the young composer, who happens to be a German, residing for many years in Italy. His name is Brüggmann. Ricordi has also bought Zandonai's "Cricket on the Hearth," and Alfano's "Prince Zilah."

Giordano and Franchetti are giving the finishing touches

to a comic opera, to be given next spring, entitled "Giore e Pompei" ("Jupiter and Pompeii").

A young composer, who hails from Athens, Greece, has written an opera, "Carmela." He is only fifteen years old and Mascagni has proclaimed him a genius.

Puccini is hard at work with his new librettist, Carlo Zangarini, on a new opera, which is not the so much talked about "Girl from the Golden West."

A controversy has arisen between Calontuoni and Pacchierotti, who have written a melodrama, "Eidelberga Mia" ("Heidelberg, Mein Heidelberg") and Giordano and Colantini, who have written "Marcella," which is shortly to be given at the Lirico here. The first named say that "Marcella" is taken from the same subject, and they insist on giving their melodrama first.

Miss Bussert, Miss Fox and others have left Milan for engagements at Venice, Mantova, etc.

Giovanni Castellano's American pupil, Rita Margheri (Marguerite Cain), is most successful in all her engagements. She is now singing in "Saronna," by Legrand Howland, at Novara, after which she will sing that and some other important operas in Turin. Nina Ardoni (Russian soprano) and Sigismund Zavroschi (Polish basso) are two other pupils who do Castellano's school honor. All these pupils made their debuts in June last, and all have continued to sing publicly ever since—being always engaged.

More American Compositions Were Played.

2371 KEMPER LANE,
CINCINNATI, Ohio, November 6, 1907.

To The Musical Courier:

I notice in a recent issue of THE MUSICAL COURIER a list of compositions of American composers that were given a public hearing in various cities. I notice that Madame Werthner sang a group of MacDowell's songs, at the meeting of the Oline Music Teachers' Association, but did not read that John van Cleve played the second piano concerto by the same composer, nor that the undersigned played the "Keltic" sonata, by our greatest American composer. If not too late, would like these two compositions added to your list.

PHILIP WERTHNER.

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DRESDEN BUREAU, MUSICAL COURIER,
NÜRNBERGERSTR., 54,
DRESDEN, October 23, 1907.

The premiere of the operatic season was Alfred Grünfeld's "Die Schönen von Fogaras" ("The Beauties of Fogaras"), which was given before a sold out house and earned a succès d'estime. The general public received the work with apparent enthusiasm, it being a combination of operetta and grand opera, and containing much that is likely to catch the popular ear. Full of humorous and ludicrous situations, it is, however, empty of real wit, at which the libretto evidently makes no attempt. Artistically speaking, it was universally condemned as beneath criticism. Musically, the critics admit true worth only in the music of the ballet. Fogaras, or Fogarasch, is a town of Hungary, and the play is set in the time of King Mathias. Frau Nast, whose appearance was ravishing; Wedekind as the blonde beauty in the character of gooseherd, driving actual geese with great skill while singing her best; Von der Osten, Chavanne, Scheidemantel, and the new tenor, Sembach, took the leading roles. Grünfeld played at a court concert here and is soon to give a concert for the public in the Palmengarten.

Miss Von Dresser, the new soprano lately engaged, appeared with fair success as Elsa. Frau von Falken, however, as Ortrud (also a late engagement), carried off the honors of the evening, distinguishing herself by her high dramatic gifts, vocally and otherwise.

By far the most interesting appearance since then is that of a newly arisen operatic star, Frau Böhm van Endert, whose Marguerite last season revealed at once an extraordinary talent, and who has just made her debut as Agathe. Of great personal beauty, as well as the possessor of an exquisite voice, well trained by Dr.

Müller, her natural endowments, of which not the least are her great mobility and plasticity, as well as her distinction of good birth and breeding and general antecedents, seem to destine her for a brilliant career. She was applauded repeatedly on the open scene and recalled frequently. A more able support than Frau Nast, as Aennchen, who came in for a large share of the laurels, one could not have desired. Sembach proved an excellent Max. He is a tenor of decided promise. Taken all in all, "Der Freischütz" is a "Weister Leistung" of our Dresden Opera.

The symphony concerts (series A), the first of this season, gave the "Peer Gynt" suite of Grieg as a commemorative performance. Our Gerard Schjelderup is, by the way, spoken of here and elsewhere as the coming successor of this great Norwegian composer. Joachim's overture to a comedy of Gozzi was also put on the program. Neither the critics nor the muses seem to have accorded to the violinist the indispensable "divine spark" as a composer. Beethoven's C major symphony and Tchaikowsky's "Hamlet" were the other numbers performed.

The first concert of the season was that of the wunderkind Johanna Tamm—now, however, fairly emerged from childhood—before a large and select audience. This indisputable pianistic genius does all honor to her teacher, Professor Roth. As, however, not even a pedagogic genius can impart the above mentioned "divine spark," it might prove an aid to development of her interpretative powers if she could commune with the muses in secret for a while, and seek their gracious patronage for her art. Otherwise, the child is a marvel of technical skill and repose, of musical understanding and unfailing memory, with an extraordinarily brilliant future, under right conditions. With such talent and such teaching both teacher and pupil merit the highest recognition.

Fritz Kreisler gave a concert on October 10. Those who were present had a rare opportunity of hearing classics, beautiful as they are neglected, performed in a manner that is not heard every day. In the Paganini selection Kreisler proved that he hardly has his equal before the public today in certain respects; a veritable tour de force it was as regards flageolet playing, and, in fact, all the forms of violin technic.

At the salon of Bertrand Roth, Bernhard Sekles, from Frankfurt, gave a cycle of songs as original as they are novel—"Aus dem Schi-King," a book of songs, one of the oldest and most important literary monuments of the Chinese, showing incidentally that the feeling and emotions of the folk in China, in the sixth century before Confucius, were pretty much, if not quite, the same as they are today among civilized people. Sekles makes no attempt, of course, to write Chinese music, but adapts the music of modern Europe, in his own genial and characteristic style, to the ancient text. Sekles is the composer whose "Serenade" was one of the most prominent events of the Ton-Künstler Fest last summer.

Fraülein Haensch has celebrated the jubilee of the fif-

tieth anniversary of her first appearance on the stage as a singer, in the Rostock Stadt Theater.

E. POTTER FRISSELL

Grieg Recitals in Arkadelphia, Ark.

Who knows anything about Arkadelphia, Ark.? No matter what the self satisfied musicians think of this remote town, it has its artistic atmosphere. At Ouachita Conservatory, in Arkadelphia, Henry Doughty Tovey, pianist, and Edwin Clair Tovey, baritone, presented the following program of works by the late Edvard Grieg, on October 30:

- Sonata, op. 7.
- Norwegian Dance, op. 35, No. 2.
- Humoreske, op. 60, No. 1.
- I Love Thee.
- Norwegian Bridal Procession Passing By, op. 19, No. 2.
- Ballade in G minor, op. 24 (in the form of Variations of a Norwegian Melody).
- Margarethlein, op. 60, No. 1.
- Im Kahne, op. 60, No. 3.
- Zur Johannisnacht, op. 60, No. 5.
- Eleven Lyric Pieces—
- Arietta, op. 12, No. 1.
- Remembrances of the Arietta, op. 71, No. 7.
- Solitary Wanderer, op. 42, No. 2.
- Little Bird and the Frog, op. 43, No. 4.
- To the Spring, op. 43, No. 6.
- Melody, op. 47, No. 3.
- Shepherd's Boy, op. 54, No. 1.
- Scherzo, op. 54, No. 5.
- Vanished Days, op. 57, No. 1.
- Cradle Song, op. 68, No. 5.
- Wedding Day, op. 65, No. 6.
- A Bonny Curl.
- Solvejg's Cradle Song (from Peer Gynt).
- A Swan.
- Autumnal Gale.
- Impressions, op. 73.
- Resignation.
- Norwegian Folksong.
- Scherzo-Improvisu.
- A Ride at Night.
- Student's Serenade.

Grienauer Cello Quartet in Newark.

The Grienauer Cello Quartet has been engaged to play at the annual concert of the Eintracht Society in Newark, N. J., November 13. The Quartet is composed of the following cello artists: Karl Grienauer, Franz Listenan, Arthur Severn and Emil Kun. Karl Grienauer will also furnish two soli, accompanied by Mme. Grienauer.

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Mon. 18 Des Moines, Ia.	N. & E. Auditorium
Tue. 19 Iowa Falls, Ia.	Nat. Metropolitan & Boone
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Marion is sixty-seven miles north of Indianapolis, 157 miles southeast of Chicago, and has four important railway lines connecting it with a populous and prosperous surrounding territory. The schools in the city are among the best in the State, and a Normal school provides good teachers. A Carnegie library is one of the prides of the city, which latter was named after General Francis Marion, of Revolutionary fame.

Nellie Strain Jackson, a member of the Chicago branch of the Institute of Normal Methods, is head of the public school music department of the Marion Conservatory. David Baxter, the celebrated Scotch basso and vocal professor, has charge of the vocal culture. Mr. Baxter studied with Shakespeare, Randegger, Frederick Walker, Georg Fergusson, Fauré and Sbriglia. He has sung with the great artists, Nordica, Galski, Gabrilowitsch, etc., and has had success in his own soloist career.

Nashville, Tenn., is called "The Athens of the South," through the number of seminaries, private schools, academies and colleges it holds in its section, and for the excellence of its primary schools. Indeed the whole State of Tennessee commands a proud place among the States as an educational center.

Ward Seminary is one of the leaders in the educational ranks of Nashville. In it music has a prominent place and is preserved as a distinct feature, as the Ward Conservatory. One of the recent praiseworthy efforts of this institution is the bringing into it, as piano instructor, of the Bavarian artist Franz Xaver Muhlauer. A college graduate, this musician is a pupil of Rheinberger, Stavenhagen, Schmid-Linder, Sachs, Gluth, the Leschetizky

method, and of academies at Munich and Vienna. He has been professor at the Hamburg Conservatory, and in Munich, London and New York.

The first recital of the season of the Nashville Conservatory introduced Mr. Muhlauer to the public in a program holding Mozart sonata No. 111, a Rheinberger trio, Liszt's fourteenth rhapsody, Mendelssohn-Liszt "Maid of the Ganges," and numbers by Chopin and Schütt. He was assisted by members of the faculty.

Buford College for Women is another Nashville institution meriting commendation. The music department is in charge of Miss Burgess, who has had broad German and American training. With her are Miss Stanley, of Alabama, voice teacher, from the Chicago Conservatory; Miss Field, of Missouri, in stringed instruments, taught in that specialty in Philadelphia, and Miss Lester, of Kentucky, one of the brilliant products of the school itself, in piano. Orchestra, choral and glee clubs figure, and educative interpretative recitals are held. Three-fourths of the school enrollment are studying music.

Los Angeles high schools have an enrollment of over 1,200 pupils in the music department. Glee clubs and choruses are stirring the town musically by their performances, in serious ambitious work. Two orchestras have begun semi-weekly rehearsals in Wagner, Mendelssohn, Moskowski, Mozart, Flotow and others. There is also a mandolin and guitar club of twenty-five. These are all public school children.

Preparations for intelligent listening to symphony and other concerts with study of the best musical literature form part of the regular course in school music in the Los Angeles high schools. Piano and pianola with the regular school resources are in use in this work. Compositions are learned and analyzed and their criticism discussed. Director Hamilton has charge of the symphony concerts in Los Angeles this season. The "Ninth" symphony is now being dissected and studied in parts by the school children, and all are to go in bodies to hear the master work, brains as well as hearts prepared to listen. This is one example of school music work.

Gertrude B. Parsons is director of this admirable music teaching in the Los Angeles high schools. The pupils go in bodies to hear artists who visit the Coast. Galski, Schumann-Heink, Kreisler, Gerardy, Paderewski, Rosenthal, are known to them, and they are now looking forward to

the coming of those of whom they eagerly read in weekly numbers of THE MUSICAL COURIER.

Waukesha, Wis., is gaining an enviable reputation through the State by reason of an important musical department of Carroll College, a Presbyterian institution in that city. Credits for music study are allowed in the college course, and written recitation and theoretical work form part of every recitation, vocal and instrumental. There is rigid supervision of practice work, and credits and marking extend to this department. There is no dawdling in preparation of lessons, and these lessons must be properly prepared to be heard at all.

The department has an enthusiastic class in sight singing and a large choral society is being formed. This includes many of the city's vocalists, uniting with the singers of the college. Guy Bevier Williams is organizer and head of this department. Fine equipment is supplied by the college president, Wilbur O. Carrier, a sincere well-wisher of musical education in general, and of his college in particular.

FANNIE EDGAR THOMAS.

Philadelphia Musicians to the Front.

Henry Hornberger, who received his musical education at the Combs Broad Street Conservatory of Music, Philadelphia, under Henry Schradieck, head of the violin department of that institution, has been engaged by Walter Damrosch as a first violinist of the New York Symphony Orchestra. Last year Mr. Hornberger was first violinist in the Cincinnati Orchestra under Van der Stucken, and before that, first violinist under the late Fritz Scheel. Clement Barone, a former pupil of the Combs Broad Street Conservatory of Music, under M. A. Rossi, has been appointed first flute of the Philadelphia Orchestra by Carl Pohlig, the new conductor.

Recital by Reinald Werrenrath.

Walter R. Anderson announces a recital by the baritone Reinald Werrenrath, at the Waldorf-Astoria, Tuesday afternoon, December 3. The singer will be assisted by the Holland Trio, and Harriet Ware and Chester Searle at the piano.

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NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY,
MRS. JOHN OLIVER, 893 POPLAR AVENUE,
MEMPHIS, TENN., November 11, 1907.

Good reports have been received from several of the progressive clubs in the National Federation of Musical Clubs. The Cecilian Club, of Freehold, N. J., recently held the second meeting of the season. It was "President's Day," and the program was arranged by the new executive, Mrs. J. B. Conover. Mrs. Williams sang two songs, "For All Eternity" and "A Day Dream," both with violin obligati, played by Mrs. Randolph. The story of "The Symphony" was read by Mrs. Lawrence, and the paper was followed with a performance of Beethoven's symphony in C minor (arranged for two pianos), by Mesdames Remington and Randolph. Other numbers were contributed by the Misses Murphy, Rosser, Anderson, McClure, Mrs. Rosell, and the club chorus. Mrs. Conover was the accompanist of the evening. This is the twenty-fifth season of the Cecilian.

The Friday Musical, of Boulder, Col., divide their members into three classes—active, honorary and subscribers. They have sixty-five active members, two honorary members and eighty-seven subscribers. Mrs. John Kemp is

president, and with an able staff of assistant officers the club is doing good work. Edward Johnson, tenor, of New York, has been booked for the January recital.

The Schubert Club, of St. Paul, Minn., gave their opening recital on Wednesday afternoon, October 23, at Elks Hall. A most attractive program was rendered by Minnie Bergman, soprano; Margaret Gilmore, pianist; Carl Fischer, cellist, and Edith McMillen, accompanist. On November 6 the program consisted of several interesting numbers from Otto Metzger, baritone, of Berlin, Germany. Blanche Sherman, pianist, from New York, will give a recital before the club on November 20; on January 15, Mary Peck Thompson, soprano, of Chicago, will be the attraction, and on March 11, Christine Miller, of Pittsburgh, will sing for the club. As arrangements have not been completed with the St. Paul and Minneapolis artists who will appear on the club's program this season, the names of those already engaged for the Twin Cities are withheld at this time.

The Schubert Club will study "Musical Form" this season, and besides three concerts to be given in Elks Hall, there will be five study afternoons at the homes of the students' section committee.

The Amateur Musical, of Springfield, Ill., opened the season with forty active members and one hundred and fifty associate members. This was the program for the first concert: Prelude in E minor, Mendelssohn; waltz in A flat, Chopin, Ruth Spalding; "Gesang Weylas," Wolf; "Verborgenheit," Wolf; "Sapphische Ode," Brahms, Grace Fish; paper, "The Ideal Musical Club," E. M. Lattimer; "Peer Gynt" suite, Grieg, Mesdames Lord, Wiley, Willett and Logan; "Pilgrim Song," Grace Fish. Ethel Ross was the accompanist.

The Department of American Music has sent out the following circular letter:

"To the Federated Clubs of the National Federation of Musical Clubs, Greeting: At the fifth biennial, held in Memphis, May 8 to 11, inclusive, 1907, a plan was presented to the body in which it was proposed that the National Federation of Musical Clubs should offer \$2,000 in prizes for the best American composition of three classes. This is to be awarded at the biennial of 1909, when the successful composition will be rendered. This plan met with the hearty approval of the delegates present and a committee of three was appointed by the board to formulate plans and put them into execution. Clubs will be kept in close touch with these plans as they mature. Pledges to the amount of \$500 were made at the Memphis meeting by delegates present, ranging from \$5 to \$100. Please give this important movement your careful con-

sideration and notify this committee as to the amount your club will subscribe, remembering that you will have two years in which to raise the sum. We feel sure of your co-operation and support in this matter, which is of such vital importance to the musical development of our country that we thank you in advance.

"Respectfully submitted,

"MRS. JASON WALKER,
"MRS. DAVID CAMPBELL,
"ARTHUR FARWELL,
"Committee."

Music at the University of California.

J. Fred Wolle conducted the following programs, played by the University Orchestra at the Greek Theater, in Berkeley, Cal.:

THURSDAY AFTERNOON, OCTOBER 10.	
Overture, Manfred	Schumann
Contrasts, The Gavotte, A. D. 1700-1900	Elgar
The Scotch Symphony	Mendelssohn
Lyric Suite	Grieg
THURSDAY AFTERNOON, OCTOBER 17.	
Overture, Euryanthe	Weber
Recitative and Aria, Abscheulicher! wo eilst du him?	
from Fidelio	Beethoven
Madame Gadski.	
Entr'acte Music from Rosamunde	Schubert
Gretchen am Spinnrade	Schubert
Traume	Wagner
Madame Gadski.	
Liebestod, Tristan und Isolde	Wagner
Madame Gadski.	
Huldigungsarsch	Wagner

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New York Debut of Karl Klein, Violinist.

Karl Klein, the young American violinist, recently returned from Europe, achieved a notable triumph at his New York debut, in Carnegie Hall, Tuesday afternoon, November 5, with the Philadelphia Symphony Orchestra. Excerpts from the criticisms in the New York daily papers on Mr. Klein's performance of the Tchaikowsky concerto follow:

Fortunately it was a beautiful concerto, the Tchaikowsky for violin, and it was extremely well played by the youthful but not boyish Karl Klein. Mr. Klein had a good deal of assurance to choose this concerto, which bristles with difficulties. But he conquered them, and played throughout with a beautiful singing quality of tone which he never lost. Mr. Klein is to be reckoned with among the younger violinists. His success with the audience was undoubted, and well deserved. His phrasing was artistic, his intonation good, and his playing full of emotional quality, along with a strong feeling for rhythm.—New York Evening Post, November 6, 1907.

Herr Pohlig must be credited with a marked personal success. We need a few like him right here in New York. Almost equally marked was the success of Karl Klein, a young violinist, the son of Bruno Oscar Klein, a local musician of repute, who also made a first appearance, playing Tchaikowsky's D major concerto. His playing was surprisingly good. He reeled off this difficult work with the ease and confidence of a master. He has great natural talent, and with more repose will make his mark as a violinist, as he already plays as well and much in the same style as Henri Marteau at his age. And how attractive is the enthusiasm of youth when backed by real artistic attainments.—Reginald de Koven in the New York World.

Mr. Klein, too, was unwise in his choice of a concerto. Tchaikowsky's for the violin consists of technical difficulties and little else. It is cruel in its demands on the dexterity and endurance of the performer and to no good musical end, for it is far from being one of the famous Russian's inspired compositions. Nevertheless, Mr. Klein revealed in it a brilliant talent for the violin. He has extraordinary technical development and he plays with the vigor and enthusiasm of youth. In the too rare cantabile passages he showed a flowing legato style, and the ability to phrase with poise and smoothness.—New York Globe and Commercial Advertiser.

As for Mr. Klein, he has realized the expectations aroused by his youthful performances, and is a ripe violinist of splendid abilities. The musical people of New York will profit if an opportunity oc-

curs to hear him and his colleagues—separately, not conjointly—again.—H. E. K. in the New York Tribune.

Lastly, she might have found at least a little to rouse her passing interest in the first appearance of a very young American violinist, Karl Klein, who made a most favorable impression by the simplicity and breadth, the ease and skill with which he played the very difficult concerto of Tchaikowsky.—New York American.

The ranks of the violinists will also be swollen by the accession of Mr. Klein.—New York Morning Telegraph.

Karl Klein, another American, born in New York, and for years a student abroad, although still very young, made his local debut in Tchaikowsky's violin concerto in D major, and won immediate success. His technic is excellent. He has temperament and understanding and a lovely singing tone. There is promise in him of great things.—New York Evening World.

Karl Klein, a boyish chap that New York took to its heart at first sight, will be twenty-one years old on December 13 next, and he emerged today from what was quite the most trying ordeal among all of yesterday's clashing musical debuts. Thirteen hours more or less—or was it only nine?—rather transcended the best natured critics' working day. But the several audiences championed in every case their own favorites. The triple event at Carnegie Hall was a concert three hours long, and the wonder grew when at 5.30 o'clock Mr. Klein's share of friends in the house refused to leave until he, too, had received his encore. The bouquets and laurel wreaths were his alone. This impulsive fellow, this dark-eyed and not too hairy young artist, exhibited, if "faults" at all, only the generous faults of youth. He is no expounder of hidden mysteries yet. He stood up, with some unnecessary swaying, under the most difficult Tchaikowsky concerto for violin, and proved himself a capable player. Thus was achieved one of the objects of the day.—New York Evening Sun.

Van Broekhoven Vocal Method.

The Van Broekhoven "New Vocal Method" is attracting wide attention, as is demonstrated by the interest of teachers and singers from all parts of the country. A number of pupils have come to New York to benefit by the author's personal instruction in voice and composition. Among them are E. D. Behrend, of Dallas, Tex.; Clara Levalley, Minneapolis, Minn.; R. E. Kline, Allentown, Pa.; Miss V. C. Farrall, Syracuse, N. Y., and Fred All. Cowles, Louisville, Ky. An illustrated descriptive circular of Book I will be sent free by addressing J. van Broekhoven, 222 West 104th street, New York City.

Ziegler's Artist Pupil.

May King, one of Anna E. Ziegler's best pupils, appeared as solo singer in a concert at the Bedford Branch Y. M. C. A., Brooklyn, October 26. She sang Massenet's "Elegie," "The Lass with the Delicate Air" and, with baritone Edge, "I Feel Thy Angel Spirit." She sang extremely well, her voice flexible and expressive. The New York Recital Quartet is coaching with Madame Ziegler, a second Quartet serving as understudy, to provide for any contingency; all eight singers are her pupils.

Song Recitals by David Bispham.

David Bispham made his third appearance in recital this season at Mendelssohn Hall, Thursday afternoon of last week. This favorite singer had two previous concerts in Greater New York, the first at Carnegie Hall, October 13, and the second in Brooklyn, under the auspices of the Brooklyn Institute, October 26. Mr. Bispham made his fourth appearance before a metropolitan audience at Cooper Union Hall, Friday night, November 8, under the auspices of the People's Symphony Auxiliary Club. This is a record to be proud of, for Mr. Bispham is an American, and few Americans get so many opportunities to sing in New York.

The program for the Mendelssohn Hall recital, last Thursday afternoon, was as follows:

Piangero mia Sorte ria (Giulio Cesare).....Handel
Pur Dicit.....Lotti
Che fiero Costume.....Legrenzi
The Deserted Mill.....Loewe
The Innkeeper's Daughter.....Loewe
Tom, the Rhymer.....Loewe
Edward.....Loewe
Gelb rollt mir zu Füssen.....Rubinstein
Es blinkt der Thau.....Rubinstein
Waldegespräch.....Jensen
Wie Glanz Der Helle Mond.....Sinding
Faded Spray of Mignonette.....Ernest Schelling
Faery Song (MS.) (accompanied by the composer).....Kurt Schindler
Ballad, Aghadoc, op. 34.....Howard Brockway
The Irish Kings, No. 4 of Celtic Studies.....H. F. Gilbert

Mr. Bispham's programs always show the seriousness and resources of the artist. What is equally commendable is his interest in the compositions of living composers. Mr. Schindler played the accompaniment for his own charming song, and with the singer shared in the triumphs of the occasion. The Schindler song was redemanded. The Schelling and Brockway songs disclosed characteristics for which both composers may be congratulated. Bispham brought out the humor of the Gilbert song to perfection. His singing of the Italian and German songs and the descriptive ballads of Loewe, revealed again Mr. Bispham's remarkable gifts as an interpreter. In addition to the accompaniments, Harold O. Smith played the Tausig arrangement of the Strauss waltz, "Man Lebt nur Einmal." The audience was very demonstrative. Tomorrow (Thursday) Mr. Bispham will give his second recital in Mendelssohn Hall, making his fifth appearance in New York within a month.

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MUSICAL EDUCATION IN THE PUBLIC SCHOOLS.

In an editorial post scriptum to our article on "Sight Singing in the Public Schools" (THE MUSICAL COURIER, October 9), it was asked: "Apropos, who are the teachers of music in the public schools? Not the superintendents, but the active individual teachers? Does any musician know them? Where did they study music and then, where did they study how to teach music?"

In a very evasive and ambiguous answer, among much verbiage and contradictory statements, we are informed that: "Educators, trained, skilled educators, are teaching music in the public schools." The lamentable results obtained "until now" being attributable—it seems—to the fact that the teachers, "the poor fellows (sic) have had to build their own tracks, to hew wood and draw water, fell timber and hammer iron in the establishment of tradition." We understand that under the circumstances it was hard to do much teaching; but then, why all this lyricism about the "excellent music work done in the public schools"? After promising that "from now on" things will go better, we are invited to "wait until the thwarted dawn has advanced a bit, Wait till the harvest has come from the Normal movement, Wait till these Normal conservatories have poured into the field musicians who are educators, Wait until the fashion. . . . Wait for the affiliation. . . . Wait until crude thought. . . . Wait. . . . etc., etc." There is very much waiting to be done, as one can see; but, again, why did the eulogist of music in the public schools not wait herself until the thwarted dawn, until the harvest, etc., before celebrating with such transports of enthusiasm that which may not take place before sixty years from date? We are willing to wait, but what guarantee is offered to the taxpaying public that in the future more than 32 out of 350 high school graduates will be capable of writing the scale of C major correctly?

Since future telling seems in order, we wish to be placed on record for the following prophecy: We predict that, unless a radical change is made in the methods of teaching rudimentary music now in vogue in the public schools, the results will be as discouraging in 1967 as they are now, as far as practical (not theoretical, perhaps) music is concerned.

And here are the reasons why we express ourselves so emphatically: The medieval system of mutations, which has been discarded for centuries by musicians of all schools and all countries and figures today only as a forgotten curiosity in the archeological history of music, has been revived by amateurs, not by professional musicians, but by amateurs, in the French Méthode Galin-Paris-Chevé, the English Tonic Sol-Fa and the American Movable Do. These lucubrations are fundamentally wrong, they are established upon an erroneous idea, upon a totally false conception; they are untrue, technically and otherwise; they sin against the first principles of acoustics, against the law of tonality, against the technic of all instruments, against psychological facts, and above all, against logic and common sense. They are a hundred times more complicated than any of

the universally recognized and accepted systems of solfeggio based upon the Fixed Do, and supposing that after considerable effort and long experience—for which school life is altogether too short—the system be so mastered as to allow the pupil to sing at first sight any piece of vocal music, he would find this knowledge utterly worthless should he decide to study the piano or any other instrument, or study harmony and composition; he would have to forget all his Movable Do theories and begin his musical education all over again! In fine, and this is inexcusable, these mutative methods are exceedingly pernicious, as they make the student tone deaf, they render him incapable of recognizing sounds, or producing them at will without material help. This is why the Movable Do heresies have been, since their introduction, so violently attacked by all sincere musicians who are not tone deaf. These methods are insanely absurd. Imagine the letters of the English alphabet changing names according to their position in a word; imagine the figures of arithmetic changing their denomination according to the place they occupy in a number, and you will have an idea of what prejudice and ignorance impose upon the good nature of our poor school teachers and the innocence of our school children. There is no earthly reason for changing the names of sounds with every change of key. Mutative systems of solfeggio based upon the relative pitch are unscientific in the extreme, for all sciences are based upon an irrevocably fixed point of departure: in arithmetic it is unity, in geometry the point, in chemistry the atom, in anatomy the cell, etc. That which is relative is unfixed, variable, ephemeral like an ever fleeting shadow, thereby unacceptable as a foundation in any exact science, and music is an exact science, with an invariable, fixed basis. If this principle, which in music is the absolute pitch of sounds, is not recognized, there cannot be any successful, any scientific teaching of music; consequently no real musical education, whatever the training, the skill, and the experience of the educator may be. That pedagogy which ignores the established laws presiding over the systematic study of all branches of human knowledge is a pedagogy of amateurs and not a science resulting from the work of generations of eminent masters.

We may wait till the sun has set, wait till the harvest is over, wait till the Normal conservatories have surrendered their last pupil, etc., but unless the mutative systems of sight singing are completely discarded we must not expect that the future music work done in the public schools will be in any way more "excellent" than that which has inspired the lyricism of one of THE MUSICAL COURIER's most interesting chroniclers.

DR. EDOUARD BLITZ.

[This paper could not exist if Dr. Blitz's arguments were false.—EDITOR MUSICAL COURIER.]

Third New York Symphony Program.

The third Sunday afternoon concert of the New York Symphony Society will be given on November 17 with Rudolph Ganz, pianist, as soloist in a Grieg memorial program. An additional feature of interest at this concert will be the first public appearance of Edward German, the English composer, who will conduct his own "Welsh Rhapsody," an elaborate work specially composed for the Cardiff Triennial Musical Festival in 1904, and since performed by all the principal orchestras of England. This performance by the New York Symphony Orchestra, under the composer's direction, will be the first in America. The full program is as follows:

Irish Symphony.....Villiers Stanford
Welsh Rhapsody (conducted by the composer).....Edward German
Concerto for Piano.....Rudolph Ganz
Peer Glynt, Suite No. 1.....Grieg

The Musik Verein of Hamm, Westphalia, will perform this coming winter "The Seasons," by Haydn; "St. Elizabeth," by Liszt, and "St. Matthew Passion," by Bach.

MUSICAL RECORD OF THE PAST WEEK IN NEW YORK.

Wednesday evening, November 6, "Damnation of Faust," Manhattan Opera House.
Wednesday evening, November 6, "Merry Widow," New Amsterdam Theater.
Thursday afternoon, November 7, Bispham song recital, Mendelssohn Hall.
Thursday evening, November 7, Boston Symphony concert, Carnegie Hall.
Thursday evening, November 7, "Merry Widow," New Amsterdam Theater.
Friday afternoon, November 8, Rudolph Ganz, piano recital, Mendelssohn Hall.
Friday evening, November 8, "La Gioconda," Manhattan Opera House.
Friday evening, November 8, People's Symphony chamber concert, Cooper Union Hall.
Friday evening, November 8, "Merry Widow," New Amsterdam Theater.
Friday evening, November 8, Boston Symphony concert, Baptist Temple, Brooklyn.
Saturday afternoon, November 9, Boston Symphony matinee, Carnegie Hall.
Saturday afternoon, November 9, "Carmen," Manhattan Opera House.
Saturday afternoon, November 9, Richard Buhlig, piano recital, Mendelssohn Hall.
Saturday evening, November 9, "Il Trovatore" (popular prices), Manhattan Opera House.
Saturday evening, November 9, "Merry Widow," New Amsterdam Theater.
Saturday evening, November 9, Jan Munkacsy, violin recital, Mendelssohn Hall.
Saturday evening, November 9, recital by Clara Clemens, soprano, and Wesley Weyman, pianist, Y. W. C. A.
Sunday afternoon, November 10, New York Symphony matinee, Carnegie Hall.
Sunday evening, November 10, Kubelik, assisted by the Russian Symphony, Hippodrome.
Sunday evening, November 10, operatic concert, Manhattan Opera House.
Monday afternoon, November 11, Myron W. Whitney, song recital, Mendelssohn Hall.
Monday evening, November 11, "Aida," Manhattan Opera House.
Monday evening, November 11, Carl organ recital, "Old First" Presbyterian Church.
Monday evening, November 11, "Merry Widow," New Amsterdam Theater.
Tuesday afternoon, November 12, Sembrich song recital, Carnegie Hall.
Tuesday evening, November 12, first concert by the Michelson Trio, Mendelssohn Hall.
Tuesday evening, November 12, "Merry Widow," New Amsterdam Theater.

"L'Amico Fritz," reproduced at the theater at Aquila not long ago, attracted a numerous audience, which was very generous in showing its appreciation to the leading artists and the conductor, Maestro Moranzoni.

MR. MELBA writes: "There is so much valuable material in Professor Wesley Mills' work on 'Voice Production in Singing and Speaking,' that no intelligent vocal student could fail to secure helpful guidance from the technical information so lucidly set forth in its pages."—London, June 18, 1907.

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Eugenie and Virginia Sassard to Sing Here.

Eugenie and Virginia Sassard, soprano and mezzo soprano, who have won renown as ensemble singers in Europe, will be heard in this country this season. These accomplished sisters have been engaged by Walter Damrosch for the New York Symphony concerts, and by Frank Damrosch for a concert of the Mendelssohn Glee Club. They will have many appearances, now that they are back in the land of their birth, after eight years abroad. For the past four years the singing of the Misses Sassard has been a unique feature of the musical seasons in Paris, London, and throughout England and Ireland. Both artists have also won many tributes as soloists, as well as ensemble singers.

Duets from the best song literature, both old and modern, from German, French, Italian and English composers, have been studied and presented to delighted audiences in the great European capitals by the Misses Sassard. Many of their numbers were given for the first time, and thus the lyric world owes the accomplished young women much gratitude, for whoever is a pioneer is entitled to special honors, and evidently from the reception accorded these young women, they have had exceptional honors shown them. As a matter of course they have been greatly in demand by hostesses of the smart London drawing rooms. The Misses Sassard have sung before many distinguished persons, and many members of the royal families of Europe. Among those who have heard these young artists are: Their royal highnesses the Duke and Duchess of Sparta (Crown Prince and Princess of the Hellenes), her royal highness the Princess Louise (Duchess of Argyle), her royal highness the Duchess of Albany, her royal highness the Princess Christian of Schleswig-Holstein, Princess Alice of Teck, their graces the Duke and Duchess of Marlborough, Alfred de Rothschild, her grace the Duchess of Sutherland, her grace the Duchess of Newcastle, the Earl of Lonsdale, the Earl of Mar and Kellie, the Earl of Dunmore, the Countess of Ellesmere, Lady Glen-Coates, Mrs. George Coates, Joseph H. Choate, formerly United States Ambassador to Great Britain; John Gibbons, American naval attaché at the American Embassy in London; the Marquis de Villalobar, of the Spanish Embassy, London, and many other notable men and women in high society abroad.

The Misses Sassard have been in England and France for about eight years, and they also won much admiration in Germany for the beauty of their interpretations of the German classics and modern songs. The names of Mozart, Handel, Brahms, Schumann, Tchaikowsky, Dvorák, and many other immortals are represented upon the programs of these two gifted American singers. Some press notices read:

Since the days, now but a faint memory, when the Sisters Sophie and Fanny Robertson charmed us by their combined gifts, the art of duet singing has been very little cultivated in our midst. There may be reasons for this, but certain it is that the art in question, as practiced, for instance, by the Misses Sassard, and not in the manner of drawing-room amateurs, ought to have a large following. The ladies mentioned appeared once more in public yesterday afternoon, and showed themselves, both singly and in association, to be well-graced singers. As duetists their contributions ranged from Handel to modern French examples, and it is not too much to say that what they touched they adorned. And their program, though its complexion for the most part was of today, proved really interesting and well varied. Perhaps the things new became the two singers better than the rest, albeit Schumann's exquisite "Sommerlied" lost on their lips nothing of its fresh and eloquent beauty. But the afternoon gave us no effort more finished than their singing of two quite delightful duets by Gabriel Dupont. With a flute obligato, played by Miss E. Penville, Eugenie Sassard, for her part, sang, among other numbers, Georges Hûe's interesting "Soir Païen," a song quite in the manner of Debussy, while the composer last named was himself represented in the solos selected by Virginia Sassard by his really beautiful "Recit. et Air d'Azaël." Like all other things on her list it was sung with rare refinement and a sentiment alike for the words and the music taken in hand.—London Telegraph.

A successful recital was given by these charming young singers at Aeolian Hall yesterday afternoon. Their voices blended admirably together, and were displayed to every advantage in duets by César Cui and Gabriel Dupont. They were also heard singly and sang various French, English and German songs with great taste, refinement and feeling.—London Morning Post.

Those charming and accomplished duetists, the Misses Sassard, gave an exceedingly interesting recital yesterday afternoon at the Aeolian Hall, and sang with infinite skill and subtlety of expression several delightful examples of music for two voices. Their duet singing is exceptionally good, for two reasons. They choose music that is both pleasing to listen to and of sound construction, and they leave with commendable artistic sincerity the "adaptation" reverently alone. Few singers, indeed, have voices that either blend

so sweetly or exhibit such perfect training and natural quality. Eugenie Sassard, the contralto, gave with great taste the peculiarly striking "Soir Païen," by G. Hûe; and Virginia Sassard very skillfully materialized the ethereal nothingness of Debussy's "Air d'Azaël." Together these talented sisters gave several most pleasing duets, of which one must pick out the two by Gabriel Dupont as specially worthy of high praise.—London Standard.

The Misses Sassard again gave a charming program of duets and solo songs at Aeolian Hall on Monday night. Though it is in their duets that the performance of these ladies is most distinctive, yet each is an accomplished solo singer. Eugenie Sassard was heard to advantage in the "Bräutlied" of Cornelius, which she sang with earnestness and conviction. Virginia Sassard chose a more varied selection in a group of six songs, beginning with two by Brahms—"Mondenschein" and "Der Schmied," one by Grieg, Rachmaninoff's "Der Frühlingsnacht," and one French and one English song. She sang with excellent effect. The first group contained two duets by Tchaikowsky and four by Dvorák, but the singers were even more happily suited in "La Mascarade de Versailles" by Lully, and others in French which came later. Their second group also contained



EUGENIE AND VIRGINIA SASSARD.

"The Flower and the Sunbeam," by Wakeling Dry, which is melodious.—London Times.

Anton Foerster's Programs.

The following programs will be played by Anton Foerster in his three piano recitals at Bechstein Hall, Berlin, Germany:

WEDNESDAY, NOVEMBER 13.

Sonata, op. 11, F sharp minor.....Schumann
Nocturne, op. 15, No. 2.....Chopin
Polonaise Fantasia, op. 61.....Chopin
Mazurka, op. 31, No. 2.....Chopin
Three Etudes, op. 10, Nos. 5 and 11, op. 25, No. 11.....Chopin
Rondo, op. 51, No. 2.....Beethoven
Themes and Variations, op. 28.....N. Scharwenka
Auf den Wasser zu singen.....Schubert-Liszt
Grand Galop Chromatique.....F. Liszt

WEDNESDAY, JANUARY 8.

Fantasia, C minor.....Bach
Sarabande, A minor.....Bach
Sonata, op. 53.....Beethoven
Kreisleriana, op. 16.....Schumann
Zwei Lieder, No. 10, B minor.....Mendelssohn
Ohne Worte, No. 19, A sharp major.....Mendelssohn
Scherza à Capriccio, F sharp minor.....Mendelssohn
Nocturne, op. 48.....Chopin
Grand Valse Brillant.....Chopin
Scherzo, op. 31.....Chopin

SATURDAY, MARCH 14.

15 Variations and Fugue, G sharp major, op. 35.....Beethoven
Four Preludes, op. 28, Nos. 20, 8, 12, 16.....Chopin
Sonata, op. 35, B minor.....Chopin
La Campanella.....Liszt
Petrarca Sonette.....Liszt
Don Juan Phantasy.....Liszt

Cleveland Concerts.

Under the auspices of the Fortnightly Musical Club, of Cleveland, Ohio, a series of nine orchestral concerts will be given there this season by the Chicago Orchestra, the Russian Symphony Orchestra, the New York Symphony Orchestra and the Pittsburgh Orchestra. Among the soloists engaged are Galski, Witherspoon, Steindel, Viola Waterhouse, Christine Miller, Felix Hughes, Paderewski, Hutcheson, Maud Powell, Emily Ring and Edward Johnson. The dates are, respectively: November 20, December 3, January 2, January 22, February 25, February 26, March 12, March 31 and April 1. The Chicago Orchestra will give five of the concerts, the Pittsburgh Orchestra two, and the remaining organizations one each. At the fifth evening concert (February 25), the Oberlin Musical Union will cooperate with the Chicago Orchestra in giving "The Dream of Gerontius," and at the final concert, on April 1, the same orchestra will have the assistance of the male chorus of the Cleveland Gesangverein in the third act of "Tannhäuser."

Opera Performances in Europe.

Recent performances at some of the prominent Operas in Europe were as follows:

Berlin—"Madame Butterfly," "Merry Wives of Windsor," "Siegfried," "Hänsel and Gretel," "Salome," "Meistersinger," "Les contes d'Hoffmann," "Werther" and "Tosca."

Braunschweig—"The Golden Cross," "The Flying Dutchman" and "Masaniello."

Bremen—"Rheingold," "Walküre" and "Siegfried."

Breslau—"Salome," "Freischütz," "Mignon" and "Merry Wives of Windsor."

Cassel—"Postillon of Lonjumeau," "The Huguenots" and "Robert the Devil."

Dessau—"Flying Dutchman," "Mignon," "Othello," "Pagliacci" and "Margarethe."

Dresden—"Mignon," "La Bohème," "Lohengrin," "Hoffmann's Narratives," "Evangelinmann," "Oberon" and "Götterdämmerung."

Elberfeld—"Lohengrin," "Masaniello," "Carmen" and "The Poacher."

Erfurt—"Il Trovatore" and "The Golden Cross."

Frankfurt—"Tiefand," "Flying Dutchman," "Norma," "Les Huguenots," "Samson and Dalila."

Graz—"Czar and Zimmermann," "The Poacher" and "Tosca."

Halle—"Tannhäuser" and "Flying Dutchman."

Hanover—"Tristan and Isolde," "Czar and Zimmermann" and "Lohengrin."

Leipzig—"The Marriage of Figaro," "Hänsel and Gretel," "Tannhäuser" and "The Barber of Seville."

Munich—"Alessandro Stradella," "The Merry Wives of Windsor," "The Poacher," "Evangelinmann" and "Rienzi."

Strasbourg—"Czar and Zimmermann," "Flying Dutchman" and "Carmen."

Wiesbaden—"Lohengrin," "The Poacher," "Hänsel and Gretel," "Les contes d'Hoffmann" and "Salome."

Vienna—"The Queen of Sheba," "Tannhäuser," "Carmen," "Magic Flute," "Tosca" and "Les Contes d'Hoffmann."

Zurich—"Un Ballo in Maschera," "Flying Dutchman," "Mignon" and "Tannhäuser."

Bookings and Notices for Lawson.

Among Dr. Franklin Lawson's bookings for this season is an engagement to sing in a German performance of Berlioz's "Damnation of Faust," in Milwaukee, with the Thomas Orchestra, of Chicago, and a chorus of 200 voices. The performance will take place April 26, 1908. Some recent press notices of this tenor follow:

Dr. Franklin D. Lawson's "Una furtiva lagrima" (Donizetti), and the "Arioso" from "Pagliacci" we have scarcely ever heard better sung, and in Walther's "Prize Song" (in German), from "The Meistersinger," the voice of the artist was certainly of great and imposing power.—(Translated) New Yorker Staats Zeitung, October 28, 1907.

Dr. Franklin D. Lawson sang with great technical and vocal talent, the tenor solos "Una furtiva lagrima" of Donizetti's and the "Arioso" from "Pagliacci," by Leoncavallo, both in an impressive manner, and particularly did the artist know how to bring out the dramatic effects in a really ideal manner. Walther's "Prize Song" from "The Meistersinger," Dr. Lawson likewise sang most excellently.—(Translated) New Yorker Herald, October 28, 1907.

Probably the greatest musical treat that Charlottesville has ever enjoyed was that afforded by Dr. Franklin D. Lawson last evening at Madison Hall. Dr. Lawson's program was made up of French, Italian, German and English songs, all of which were exquisitely rendered in a voice of wonderful pathos, sweetness and beauty. His high C rang clear and strong, and was a pure, full, robust tenor note.—Charlottesville (Va.) Progress, October 18, 1907.

CONCERTS IN BROOKLYN.

BROOKLYN, N. Y., November 11, 1907.

Friday evening, November 8, the Boston Symphony Orchestra paid its first visit to Brooklyn this season, the concert taking place at the Baptist Temple. Dr. Muck conducted. There was no soloist, save André Maquarre, a member of the orchestra, who played the flute solo in the Bach suite for strings and flute, performed at one of the concerts in Manhattan, and elsewhere reviewed in this number of THE MUSICAL COURIER. The other works performed in Brooklyn included D'Indy's trilogy, "Wallenstein," and Schumann's overture to "Genoveva." The D'Indy music, a setting to Schiller's poem, is rather long drawn out, but on the whole it is one of the best things by the French composer that has been heard in this country.

Eleanor Hooper Coryell conducted the first concert of the Adelphi Philharmonic Orchestra, given at Adelphi College Hall, Wednesday evening of last week. The orchestra consists of twenty-four players of both sexes. Jeanne Ferenczy was the assisting soloist. The program, which follows, was excellently presented:

Suite Robert Schumann
Liebestreu Brahms
Miss Ferenczy.
Woodland Suite, Faerie Revel August Walther
Hungarian Song Abranyi
Dear Love Chadwick
Miss Ferenczy.
Serenade Seldeneck-Affrossimoff

Mrs. Coryell is a remarkably clever woman, a good musician, and extremely popular. As a conductor she is graceful and forceful, inspiring the orchestra and the

audience by her personality. Clara Kloborg is the concertmeister.

Madame Sembrich will give a recital at the Baptist Temple, Thursday evening, November 14.

The Tonkünstler program for the meeting at 493 Clinton avenue, on Tuesday evening, November 12, is appended:

Sonata for Piano, C major, op. 53 Beethoven
August Walther.
Wie Melodien zieht es mir (Klaus Groth), op. 105, No. 1 Brahms
Widmung (Rückert), op. 25, No. 1 Schumann
Du bist die Ruh (Rückert), op. 59, No. 3 Schubert
Ob heller Tag (Apuchtin), op. 47, No. 6 Tchaikowsky
With Verdure Clad (from The Creation) Haydn
Edna Phebe Smith, Walther Haas.
Trio for Piano, Violin and Cello (F minor, op. 65) Dvorak
Otto L. Fischer, William Graefing King and Ernst Stofregen.

Shanna Cumming and Janet Spencer will give a joint song recital at the Central Congregational Church, Wednesday evening, December 4.

SYMPHONY SOCIETY CONCERT.

When Walter Damrosch accompanies on the piano with such exquisite taste, musicianly reciprocity and soulful touch, it has become amazing that he should be such an interested yet such a dull orchestra conductor, wasting energy futilely and producing nothing for the imagination, for the *geist* of the auditor. At the second Sunday afternoon concert, last Sunday at Carnegie Hall, he did not even end his beat with the last chord of the "Carneval" overture of Dvorak. Probably that was the composer's fault, who should not have written it as he did.

The Dvorak E minor symphony was neither from the Old nor from the New World. It was a listless production and lacked all the real significance that is centered in that score. Notes, notes, and not even synchronous notes when they are there to be played together, and notes only. Unhinged and indifferent, this performance of the symphony told us what has so repeatedly been told in New York—namely, that we cannot secure an artistic orchestral performance under our local auspices. There is no use in even hoping for it. Without a suggestion of color or of poetry the work was put through and everybody seemed happy. Let it go at that and say no more. The larghetto and scherzo from the "Terzetto" for two violins and viola by Dvorak, and two Slavonic dances by the same composer complete the program, with the exception of five duets for soprano and contralto called "Echoes from Moravia," by Dvorak, sung by the Misses Virginia and Eugenie Sassard. These artists have made a special study of ensemble and gave a delightful exhibition of singing with musical feeling and the rare gift of intimate interpretation. Their voices have attained the blending process, so essential in ensemble singing and thus the duets were vocally also complete as a musical production. A high degree of intelligence was manifested in the singing of these interesting pieces and, as already said, Mr. Damrosch accompanied most sympathetically and skillfully on the piano.

New York Symphony Orchestra Tour.

Dec. 30.—Altoona, Pa.
" 31.—Johnstown, Pa.
Jan. 1.—Pittsburgh, Pa. (two concerts).
" 2.—Cleveland, Ohio.
" 3.—Buffalo, N. Y.
" 4.—Detroit, Mich.
" 5.—Chicago, Ill.
" 6.—Milwaukee, Wis. (two concerts).
" 7.—Fort Wayne, Ind.
" 8.—Indianapolis, Ind.
" 9.—Columbus, Ohio.
" 10.—Cincinnati, Ohio (afternoon).
" Dayton, Ohio (evening).
" 11.—Cincinnati, Ohio (evening).
" 12.—Washington, D. C.
" 13.—Philadelphia, Pa.

Tirindelli as Conductor.

Some very commendatory articles recently appeared in the Venice papers in regard to P. A. Tirindelli, the well known violinist and composer. Signor Tirindelli conducted several concerts of the Venice Symphony Orchestra. The first two programs included Signor Tirindelli's "Leggenda Celeste" and "Tragi-Commedia," and the reviews of the programs, in appreciation of these works, are well worth repetition. In review of the first program, which included Brahms' "Tragic Overture," Tchaikowsky's "Symphony," Tirindelli's "Leggenda Celeste" and Dvorak's "Husitska," Il Gazzettino, of Venice, said:

There was a crowded hall to hear the first concert conducted by P. A. Tirindelli—the best Venetian audience, musically and socially. The success was so great that we can only say that it was a triumph for Tirindelli, the maestro, who returns to Italy after ten years of absence. Last night, when he came on the stage, the audience greeted him with an enormous applause as a remembrance of the concerts that he conducted some years ago, and during the concert after every number the audience gave him an ovation. The greatest success was for the "Leggenda Celeste," one of the last symphonic poems of our maestro. The "Leggenda" is a work full of melody and imagination. The orchestration shows that Tirindelli is not only a melodist, but a great colorist. The concert was one of the best that we have had for a long time in Venice.

At the second concert Signor Tirindelli gave Beethoven's overture to "Fidelio," Mozart's symphony in E flat major, his own work, "Tragi-Commedia," Cherubini's scherzo, and Tchaikowsky's "Slavish March." Commenting upon this program, L'Adriatico said:

The second concert of the Venetian Symphony Orchestra was a great triumph for the conductor, P. A. Tirindelli. We cannot imagine a better interpretation of the E flat Mozart Symphony. Tirindelli is a magnificent conductor, a master of the baton. Last night we heard another of his symphonic poems, "Tragi-Commedia"—a picture of the various moments of life. The orchestral palette of Tirindelli is rich, but never overcharged, and the melody real Italian and original. How beautiful sounded last night the "Cradle Song" and the "Love Duo" and how powerful that tragic end when the hero is killed by fate! The "Tragi-Commedia" is a work that can stand with the best modern music, a work built with a master hand. After the concert Tirindelli was presented with a gold laurel wreath and the audience greeted the conductor-composer with a memorable ovation.

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NEED OF A MUSIC HALL IN KANSAS CITY.

KANSAS CITY, Mo., November 7, 1907.

The crying need of Kansas City is a music hall or other place in which music performances may find a home when passing through this section toward the East or West. There is no definite place in which an engagement may be formed or artists be invited with any assurance of safety or satisfaction. The theater is the only possibility. In Kansas City this is even less possible than in cities where the matinee is less fashionable. As a mountain in the pathway, this obstacle is blocking musical progress in Kansas City. Music has reached such a place in this country that where it is blocked a large slice of city progress is blocked also. Cities are today being brought into prominence and popularity by musical activity. Not only cities, but States. See what the Chapman festivals have done for thirty-six towns in the State of Maine—one of the least likely to enthuse over art, and make it a yeast cake to prosperity. Railroads, trolley cars, hotels, boarding houses, shops, other places of amusement, livery stables, groceries, hair and manicure places, cloak and costume headquarters, have all come to bid for the annual festivals in Maine. These people may not be musicians, but music is the cause of a stir, an influx of visitors, the buying of things, the laying out of outside money which contributes to home industry. And people recognize this when they see it.

Kansas City is the last place on the map to be accused of lack of enterprise, of stinginess, of civic indifference, or of deadly stupidity in temperament. The town is also a bank unto itself, laden with wealth made through public feeling, enterprise and advanced brains. What is lacking in Kansas City before the music home is a realizing sense by its citizens that a music hall is actually one of the necessities of their advanced civilization. The first point for them to look at is the experience of other cities. Desire to be left behind is one of the last wishes of this stirring city. The next thing is family happiness. Men in the States are happy in money getting, business, pre-occupations of enterprise, and with the difficulties of the situation. Their wives and daughters have no such distractions. The little round of visits, gossip, shopping and flirting, more or less, is soon gone through with, and the inevitable disquiet of the unfed commences. Nothing in the whole range of occupations holds in itself the threads of such infinite variety as does music in all its forms of appeal. This does not end with the concert, recital, and monotonous free show of the inferior "climber." It means all that is going on—comic opera, opera comique, opera, new artists, big artists, the best examples of what music is; artists in song, in instru-

mentation, in organ work (a branch shamefully neglected in Kansas City); in school exhibition, in commencement music performance, coming to be a branch by itself in cities blessed with a "place to give them in." Private schools, colleges, public schools, and private studios, now all call for fit and suitable surroundings in which to frame the work of their students in music. In many cities this has come to be a strong attraction to people to remain in their towns and in their homes. Instead of constantly studying where they may go to "hear things," they are counting upon the opera coming, the coming of the great pianist, singer, musical comedy, company of singers, or players. Where such attractions do not come, the restless portion of the inhabitants go to bed, to other cities at home and abroad, and to the wretched "shows" that are eating the heart out of the city mentioned. "What are we to do with ourselves" is never being asked in a city with a tip-top opera house and an activity that meets all types of demand.

Then, there is the studio demand. Here are almost 500 different people giving lessons in all sorts of holes and corners of Kansas City; places without attraction, many of them, unhygienic, inartistic as to location and surroundings, difficult of access, not places for young girls to run about in; unlighted, unventilated often. Yet all have sons and daughters of our best citizens attending them. Aside from the inconvenience to professors of music culture, there is a strong desire among them to have some center in which they may have studios away from their homes, properly equipped and placed. The most progressive of these have already affixed their names to yearly rentals in prospect of such advantage. Managers of musical attractions, who are constantly going by on either side of this unnecessary "mountain" would just as willingly sign up to contracts for audiences in a wealthy town of nearly 400,000 inhabitants. Music houses would be the last to neglect the opportunity for increase of supply and demand in their special wares, actual material, business of all kinds would reflect the buzz, as in other cities far ahead of Kansas City in this regard.

A lively and well based movement has already been begun in Kansas City. Much money has been subscribed, studios have been rented, shops have promised occupation of ground floors, schools of music from other cities signify intention of "moving in," and the law of supply and demand will do the rest. It now rests with "the rest" to come to the front, to realize the benefit of such enterprise and to push forward the work. Let interest be redoubled, let committees be formed to urge the matter forward this season. Let us have public minded lectures,

talks, discussions. Let the homes, let the women take hold of the matter, and it is already an assured fact. Let our fathers and householders weigh well the going abroad of their children and wives in search of study and amusement they cannot have at home. Let business people see the opportunity, and let those of the elect and select in refining influence in the city of Kansas City give largely and wisely of their money in a cause of such vast and immediate importance. Let the New Year see commencement of the building of a home for music in this metropolis of the Middle West.

FANNIE EDGAR THOMAS.

Wheeler Returns From Long Tour.

Frederick Wheeler, the baritone, concluded his concert tour with Madame Jacoby, after having sung at twenty-nine concerts in thirty-five days. Mr. Wheeler met with pronounced success at every appearance. The following are some of his press comments:

Madame Jacoby has a close second in her baritone, Frederick Wheeler. A great deal can be said for Mr. Wheeler's voice. He sings with a strength and a vim that takes his audience by storm. Mr. Wheeler would be warmly welcomed should he ever come to Topeka again.—Topeka (Kan.) Capital.

Frederick Wheeler sang in a strong bass-baritone, Schumann's "Two Grenadiers," with "Mother o' Mine," Tours, as an encore. Mr. Wheeler's work in the ensemble numbers was good. He sang with fine effect two duets with Madame Jacoby.—Minneapolis (Minn.) Journal.

New Teacher for Manhattan College of Music.

Adele Lewing Stiefel, the pianist, has been engaged as teacher for the advanced classes at the Manhattan College of Music, Leon M. Kramer, director, 40 West 115th street. The harmony classes at the college are well attended and are showing good results.

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"PROPHETS in art are much appreciated in these
days," says an educational monthly. Should the
word not be spelled "p-r-o-f-i-t-s"?

THE Countess of March appeared recently as a
piano soloist at the Chichester Orchestral Society,
England. She played Sousa's music, of course.

THIS paper and its editor have been served with
summonses in a case instituted by Moriz Rosen-
thal for libel, so far as we are able to learn, al-
though we have not yet consulted the attorneys on
either side. As soon as further information on the
subject is received we shall publish the details to an
anxious musical world.

If managers continue to boom Tetrassini before
she has signed for next season's opera she will
charge about \$3,000 a performance, which would be
cheap considering the notices she is now receiving,
going so far as mention editorially, as was the case
in Sunday papers. There are reasons why the fore-
ign singers laugh into their sleeves when America
is under discussion; but they must not be blamed.
They understand the stupid game from which the
chief benefits go to them without any preliminary
work on their part.

THE largest audience ever in the Hippodrome
assembled there at Kubelik's concert Sunday night.
The place holds 4,800 in seats, yet over 5,000 peo-
ple were crowded into the large auditorium. Every
space where a seat could be placed was sold and
occupied. The receipts were close on \$6,000, the
largest amount at the prices, ever taken in the Hip-
podrome. So unusual was the audience in size that
a flashlight was taken, which, it is understood, will
be printed in the European papers.

ATTENTION is called, if necessary (and, indeed,
it seems unnecessary, in view of the display), to
the testimonials of some of the greatest violin
makers of the present day regarding violins made
in Berlin under the auspices of the Neue Cremona
Company. The story is told in the pages following.
These testimonials are not the result of any ar-
rangement for the public performance of the in-
struments, nor is there any business transaction
associated with them from the very nature of the
case, for it would be impossible, under such condi-
tions, to secure the indorsement of the greatest vi-
olin authorities. Therefore, the testimonials hereinafter
printed represent the actual opinions and
views of the important violinists and musicians who
have signed them. At the present moment it is in-
teresting to give attention to this fact, because it
shows the true value of a testimonial and it also
shows the high esteem in which these modern
Cremona instruments are held by those most com-
petent to judge.

"PERFECTLY silly," remarked a well known chorus
director in THE MUSICAL COURIER offices last week,
"what idiotic antics and monkey shines these sing-
ers cut up in the effort to impose a personality upon
people and create an impression! Here a 2x4 alto
no sooner gets a position in a suburban church
choir at \$1 a Sunday than she must at once leave
the chorus 'to save her voice'! And her capers as
to eating and drinking and sleeping and walking and
what not! And all the boa, scarf, 'drawft,' troché
nonsense! And this saving of herself at rehearsal!
She can sing and bawl and gargle and squeal at the
top of her voice by the hour anywhere else, till the
police have to interfere in the interest of a quiet
neighborhood. But the minute she comes to re-
hearsal (and a paid rehearsal at that) she must
'h-u-m' and 'm-u-m' and 'whisper' and 'pantomime'
the high notes, and hide her beauty behind violin
racks and kettledrums for fear some of her pre-
cious material might blow away or drop off or get

to the people. Rot! Such singers do indeed make
me tired! The wonder to me is how so many peo-
ple can take them so seriously!"

WALTER DAMROSCH congratulated Campanini on
the stage of the Manhattan after the "Damnation of
Faust" saying that the tempi were correct just as
his father directed them. Then his late father
must have been wrong. Renaud is the one compe-
tent judge at present in this country on these Ber-
lioz tempi and he refuses to have any hand in the
correction of the same. Signor Campanini is a
very talented conductor and a difference as to
tempi does not constitute a musical crime. The
only strange thing, or rather not strange thing, is
that Damrosch is on the wrong side although the
compliment to Campanini was merely one of those
customary courtesies from the teeth. It meant
nothing either way.

THE Sunday Times publishes a page to show
how we send \$6,000,000 a year to Europe for mu-
sic; how we spend this money every year and how
little the foreign artists spend here. It all depends
upon the nature of it. Of course it is admitted that
we are toadies and consider ourselves flattered by
effete European nonentities but that is a charac-
teristic of any democracy that has not yet realized
its destiny. We must remember that with the ex-
ception of a very small percentage—very insignifi-
cant—the Europeans who have been coming here
to live, like the Asiatics, did not represent the na-
tions on the other side except in the lowest stratum
—possibly the very lowest. Necessarily we wish to
reach the highest in Europe and are delighted to
advance in our intercourse with Europe, finally to
reach the aristocracy itself. Hence we are toadies
which we would not be if we were not a democracy.
Our patriotism does not go far beyond our mater-
ial interests; that is one of the results of this im-
mense European acquisition drawn from the scum
of the other side. The American who believes in
our institutions is constantly looking to the period
when we shall have an amalgamated nation instead
of this heterogeneous mass of contradictory ele-
ments. Real patriotism, if it survives until then,
will have its opportunity only then, if it will then
desire it; that is if we have not by that time out-
grown that rudimentary sentiment.

Our disregard of American artists is based upon
this. Our desire for the foreign is based upon
this. It is the logical outcome of the status of the
nation. Even a character like Roosevelt is doubted
after he has peremptorily stated that he will not
run for the office of President next time. In the
eyes of Europe, to doubt such a man constitutes an
unpardonable insult. Here it is a matter of course
not to believe any one. We have not yet reached
the first principles of national self-respect or we
could not possibly do this. Hence we do not re-
spect our own artists.

A COMMUNICATION dated Liège, Brussels, Octo-
ber 24, and signed Claude de Mosane, contains these
passages of interest, which we have translated from
the French: "With the beginning of the concert
season, the various musical organizations are pub-
lishing their programs for the coming winter. Be-
sides the minor events, such as chamber music con-
certs, piano and vocal recitals, free concerts, charity
concerts and other extremely varied musical enter-
tainments, we are to have three distinct series of
orchestral concerts. It seems a foregone conclusion
to those who know that scarcely one organization is
likely to reap any financial benefit from these con-
certs, even if they do pay expenses, which is doubt-
ful. As to the chances of the smaller concerts be-
ing anything else than a financial disaster, there is
no doubt whatever. The chamber music and other
smaller concerts given by Liège musicians each have
a circle of supporters who take tickets for friend-

ship's sake. The rest of the public will only go to the orchestral concerts. Add to that the fact that the concert going public consists of about 1,500 people (shopkeepers hardly ever buy tickets) and you can see at a glance what chance an outsider has in this city. Last year a celebrated pianist organized a concert in Liège. The advertising was excellent and the receipts came to about \$20. Yet this same pianist invariably draws full houses in London, New York and other musical centers. The musicians are often told that success at these smaller concerts will lead to engagements at the more important musical functions. This is nonsense—or something worse. Personally, I do not remember a single one of these recitals having led to an important engagement. There are plenty of first-class musicians (especially among the pianists) in America this winter who can vouch for the truth of what I say. We seem to be traversing a crisis, and things threaten to become very much worse before there is any hope of their mending." There is nothing anomalous about the Liège musical conditions as pointed out in the foregoing letter. THE MUSICAL COURIER for several years past has been showing that exactly the same state of affairs exists in almost every European city, large and small.

SAYS the Sun: "Kubelik's art as disclosed last evening (Sunday) did not give evidences of large progress during his absence." Says the Tribune: "He has grown prodigiously in an artistic sense since he was first heard here six years ago." Says the Sun: "The Sinding concerto certainly requires a performer of warmer temperament than Mr. Kubelik to make it interesting." Says the Tribune: "Kubelik played it with marvelous spirit." Says the Sun: "The general characteristics of his playing seem to be about the same as they were when he was here in the season of 1905-06." Says the Tribune: "He has never played here more brilliantly, and, we are tempted to say, never so well as he did last night." Since an umpire seems to be needed in order to straighten out the tangled views of these two gentlemen, THE MUSICAL COURIER will referee the contest, and herewith declares the Tribune critic an easy winner and the Sun writer a badly beaten loser on every count. Kubelik has improved, he *did* reveal warm temperament, and his playing is *vastly* different from that of his previous visits here. Of course, there is no appeal from THE MUSICAL COURIER'S decision, for it knows.

AN English critic remarked recently that Sir Edward Elgar's cantata, "The Light of Life," is only two candle power.

DAMROSCH, BROTHER & CO.

She was a young and talented American soprano. She had studied for several years with one of America's representative vocal teachers, formerly a renowned singer in opera, and now at the head of his own school of music in Europe. For several seasons the young soprano had filled concert and oratorio engagements in American cities, where she had been well received by music lovers and the critics. She longed for more worlds to conquer, and hence attempted to get an engagement in New York City.

A man and woman, prominent in the social world of New York, took an interest in the young soprano. Letters to our musical conductors were secured for her. One of these letters of introduction was to Mr. Walter Damrosch, conductor of the New York Symphony Society. Mr. Damrosch received the young artist with his usual dignified politeness and consented to hear her sing. She sang several of the best numbers from her repertory, and the trial concluded, Mr. Damrosch, still

dignified and still polite, turned to the young singer and said:

"I should say that you are almost, but not quite, there. I think a term of lessons down in my brother's school with Madame — is what you require."

Such brotherly zeal is commendable, but what do the leading vocal teachers of New York think of it? Under such a system can a professional pupil of any resident teacher secure a New York engagement before he or she has had a term "down in my brother's school?"

It must be noted that Mr. W. Damrosch did not say "New York Institute of Musical Art," but merely "My brother's school."

The interview between Mr. W. Damrosch and the young soprano took place last season, but the tale is still going the rounds, and the young singer, who is not without a sense of humor, still laughs as she relates her experience with Damrosch, Brother & Co.

ON ADVERTISING.

The question of advertising on the part of musicians is gradually permeating the minds of the profession in Europe, the latest on the subject being an article from the London Musical News of October 27, in which it says: "Whoever has the biggest name and understands the art of advertising is the man of the hour. We fear that this is not characteristic of America only, but is a universal system of the age. The man who does not advertise cannot hope to rise."

Why does the London Musical News state that it fears? Why should it fear? Isn't that paper adapted for advertising? Doesn't it exist on advertising? Isn't it published because it has advertisements? It surely couldn't exist on its circulation. What is there to fear about advertising on the part of a newspaper? What is there to fear about advertising on the part of an artist?

One of the greatest advertisers who ever lived was Julius Caesar. Julius Caesar was the first human being, as far as historical facts prove, who issued a circular, that was distributed in Rome, for the purpose of giving the people information regarding the official acts of the government. He was, therefore, the first journalist, as he was the first in a great many other things that affect the human mind. This was done under his orders even before he planned the Parthian campaign and long before any printed copies of the first printed newspaper in Venice were ever dreamt of. Julius Caesar didn't fear advertising. Richard Wagner didn't fear advertising, but courted it. When he couldn't advertise through the newspapers and journals, he advertised through his letters, for he had the most copious kind of correspondence. He was a splendid subject for the interviewer. Richard Strauss doesn't fear advertising. He is a journalist himself. Verdi didn't fear advertising. He established public institutions, a process which is copied in a different manner by Andrew Carnegie, whose name is over each library that he founds. That is advertising. Mr. Carnegie doesn't fear it.

The trouble with the musicians in Europe is that they expect to become known in this world without advertising. The American musician couldn't exist without advertising, because otherwise he wouldn't be known, because the American people give no opportunity to an American musician—only to the foreign musicians, who are advertised free of charge by the daily papers, but they don't fear that advertising. The reason that the musical papers of Europe are so insignificant is because they all fear advertising or because the people that should advertise in them fear it.

Publicity is a modern science. Those who haven't studied it or investigated it are left in the rear and cannot survive. Those who have the mind that is fit to appreciate this magnificent modern

engine of intelligence survive—that is, if they have merit, which is always a foregone conclusion or a matter that is understood. There would be no musical critics on the daily papers today unless the people did not "fear" advertising. It is only through the advertising that is published in the daily papers that the music critic can exist; it is only through advertising that the American musicians can exist, because they advertise their personal pursuits and their professional activities, one way or the other.

Advertising is the greatest art also of modern times. It is an art because of the very ideals attached to it and because it requires a particular culture to appreciate its philosophy, and that culture is of a very subtle and sublimated character. Just as there are millions of human beings in the civilized nations of the world who know nothing of classical music whatever, so there are millions of beings in the civilized countries who have never discovered the inner art of advertising; who have never, therefore, been able to look into the art of advertising, which is entirely different from the science of advertising. But as long as people in Europe say that they fear advertising, we will not have the gratification of finding a contemporary there worthy of consideration.

GROVE'S.

The London Musical Herald, of the 1st of November, publishes the following:

THE NEW YORK MUSICAL COURIER finds in the latest edition of Grove's Dictionary a list of extinct American musical periodicals, and hits out about "blunders," "reckless indifference," "inconceivable stupidity," "rot," etc. Unfortunately our contemporary has got hold of the old edition; the new edition has an entirely new article, written last year, and quite up to date. We have had so much fault to find with the new "Grove" that it is quite pleasant to be able to defend it.

The new edition is worse in its statement on musical periodicals in America than the old. It is written by the critic of the New York Tribune, who shows a lamentable ignorance of the situation by starting out in saying that there are about 60 musical periodicals published in this country, which is not true. There are not thirty.

In the next place, he publishes the names of some musical papers devoted to religious music, which practically no one sees—little publications issued by church publication societies. The mistakes he makes regarding THE MUSICAL COURIER we will pass by, because it is merely an evidence of petty meanness. The facts are not as stated in Grove's at all; names are mentioned of people who had no relations whatever with this publication except as employees, and the history of the paper is incorrect.

A great many papers are not mentioned at all. A large list of music trade papers is entirely ignored, because the contributor to Grove's didn't know anything about it or perhaps didn't care; in fact, the whole article shows such a disregard for those conscientious proceedings that should characterize an effort of this kind in literature that it stands self-condemned. It rather proves what we have always claimed here regarding the condition of musical criticism in the daily papers. We have often stated that some of the people writing on the daily papers here do not know the facts of music in America. The articles sent from this country to Grove's prove it. It is a very great injury to the publication. The Macmillans should have had all these things verified by the proper sources, and we really believe that the publishers have claims against the people who have abused their confidence in that manner, the abuse of the confidence existing in the nature of the contributions such as in this case.

Sixty musical periodicals published in America! and then not enumerating them even—mentioning only about fifteen. What becomes of the other

forty-five? Where are those that exist that are not mentioned? They do not exist here in America, and the reader of Grove's is led to believe that they do. So much the worse for Grove's. The publications here won't feel it, but Grove's will feel it, like the claim made by some of the old philosophers that a wrong done affects him most who commits the deed. Grove's is the sufferer. Everybody with broad minded intelligence knows that.

ITALIAN GRAND OPERA COMPANY IN CHICAGO.

All the roseate prophecies regarding the success of the Italian Grand Opera Company, which opened its Chicago season the night of November 4, in the International Theater, have been fulfilled. The season was ushered in brilliantly, the building containing a large and representative audience. The morning after the opening night the musical invaders were the talk of the town. It was generally conceded by habitual opera goers that the Italians had given a most satisfactory presentation of grand opera, a performance which embodied all the elements of success. The singers were equal to the respective parts they assumed, the orchestra was efficient, the conductor was masterful, the scenery was effective, and the atmosphere was surcharged with music.

Tuesday night there was a repetition of the opening night's success. There was a double bill—"Cavalleria Rusticana" and "I Pagliacci." The Chicago newspapers joined in a chorus of praise.

The criticism of one of the leading newspapers of Chicago is herewith appended:

"Rigoletto."

The performance was a remarkably even, well balanced, and commendable one. It was not such a one as the Metropolitan company can give, but it cost less than half as much and it had certain qualities which were worth much more. There was, in the first place, an uncommonly good orchestra and a capital chorus, and with these two essentials good and well held in hand the outlook for enjoyable performances is bright. When the orchestral director, Signor Merola, came back to his desk at 8.15, he was seen to be a young man of medium height, slender of build, dark haired and mustached, and of pleasing presence. He went straight to the work in hand, and the first few measures by the orchestra reassured all who heard. The tone was pure and true, the attack clean and sharp, and there was a rhythmic point and spirited meaning to all that was done. Throughout the evening the accompaniments were kept well proportioned, neat, and crisp, and careful attention was given to shading and expression. Signor Merola evidently is a musician who at least knows his Italian opera thoroughly, and who is a musician intelligent, tasteful, and with ample but not excessive temperament. He is a valuable factor for good in the work the company promises to do, and with him at the helm the future looks cheery. The chorus is agreeably youthful in appearance, and the voices are fresh, true, and powerful. The singing showed careful rehearsing last evening and formed one of the gratifying features of the performance. The principals are unexpectedly even. Signor Torre, the tenor, is a man who resembles Caruso in appearance, although less fleshy, a little taller, and therefore a handsomer figure on the stage. His voice is an uncommonly good one—essentially Italian in its tone production, especially in the middle and lower parts, but with clear, ringing high tones, which are easily and freely taken, are distinctly pleasant to hear, and are effectively used. He seems a singer possessed of abundant temperament and passion, and of considerable musical intelligence and taste. He sang his first "Questa o quella" with ease and elegance; the duet with Gilda in the second scene of the act was tonally less satisfactory, but was brought to a telling climax, and his "La Donna e Mobile" was deserving of the approval it received. His appearance in other roles is awaited with interest. Madame Almeri, who is a Chicago girl, was the Gilda, and won favor by the simple, unaffected manner in which she sang and acted. She still is young and her stage experience clearly has not been extensive, but despite natural nervousness she acquitted herself with credit and won hearty encomiums from the audience. Her voice is a soprano of distinctly pleasing quality in the middle and lower registers, and when she does not try to make the high tones large by swelling instead of concentrating them, they are beautiful and free. She sang "Caro nome" not with all the brilliancy possible to it, but she did it tastefully and neatly. Her portion of the quartet in the last act was satisfactorily accomplished, and contributed its share to what was one of the stirring and big moments of the evening. Signor Alessandrini, who was the Rigoletto, has a baritone voice of good range and dramatic quality. It is not a big voice, but it was intelligently and effectively used last evening. Signor Bozzano, who sang the music of Sparafucile, disclosed a bass organ of fine quality, clear, steady, and true. The opportunity to hear him in a role giving him fuller scope will be looked forward to, and the same is true of Mlle. Colombati, who, in the small part of Maddalena, made a distinctly favorable impression. Here is a voice which has much of the true contralto quality and it is used in a way which speaks of good and careful training. Mlle. Boasi did acceptably what little Giovanna has to do, and Signor Sottini, as Ceprano, was praise meriting.—W. L. Hubbard in Chicago Daily Tribune.

All the other music critics of Chicago concur in the opinions above quoted. The season in Chicago thus far has been a great success.

Rollie Borden Low in New York.

Rollie Borden Low, the soprano, is back in New York City, after ten months' travel and study in Europe. Mrs. Low's engagements include appearances in New England and Brooklyn after the New Year. Next March Mrs. Low will give her third recital of French chansons before the Brooklyn Institute of Arts and Sciences.

OPERA AT THE MANHATTAN.

Performance of the "Damnation of Faust" on Wednesday night, cast as follows:

Marguerite.....Mme. Jeanne Jomelli
Faust.....M. Dalmores
Mephistopheles.....M. Renaud
Brander.....M. Crabbe
Musical Director.....M. Cleofonte Campanini

In the article on the Opera last week, through the rush of work, due to the loss of one day, Election Day, some typographical errors crept into the account published in this paper. This is not an apology, but merely a recognition of facts, because no paper is justified in publishing typographical errors, although the newspaper man has a maxim which says that no perfect typographical paper has ever been issued. We hope to escape errors on this occasion.

Berlioz is not sensuous, but spiritual in his work and the absence of the melodic element in his compositions is bringing about a gradual elimination of his name from the programs. After all, the world must have melody in music, and that is also the fundamental reason why Johannes Brahms is called tedious by the musical world.

This work of Berlioz is not adapted for the operatic stage except in the form of a spectacular display, which Mr. Hammerstein supplied with unstinted liberality, and for this reason alone, in conjunction with the excellent work of the artists, the "Damnation" should be performed in New York a number of times during the season.

The great role of Mephistopheles in the hands of Renaud was one of the most important that has lately been offered

waits between the acts and scenes were inevitable on a first performance.

On Friday night "La Gioconda" was repeated.

The matinee on Saturday was "Carmen" with the same cast as on Tuesday, November 5, with the exception of Mme. Zepilli, who was replaced by Mme. Borello. During the operatic melee Don Jose Dalmores established a record for realism by actually stabbing Carmen Bressler-Gianoli in the wrist. The injury proved harmless although the prima donna fainted afterward.

"Trovatore."

Good old "Trovatore" was given on Saturday night with Attilio Parelli as conductor a la Milanese. Carlo Albani was the hero and did ample justice to tradition and form in accordance with the methods adopted by our grand sires; but the work will hold on and new singers will be coached in it because it has the material in it to this day to illustrate how certain kinds of music should be sung. Mme. Jomelli sang Leonora and again made the part interesting and more dramatic than the average staggers have been in the habit of doing it, and was ably seconded by Albani in the concerted numbers. Fossetta was featured as the fearless Count di Luna and the Azucena as done by Mme. de Cisneros was an impressive performance, showing how an artist can resuscitate what may be called a hackneyed role.

"Aida."

The cast of "Aida" on Monday night, conducted by Campanini, was Nordica as Aida, De Cisneros as Amneris, Zenatello as Rhadames, and so forth. The performance was on a magnificent scale and Campanini conducted masterfully.

OBITUARY.

Julie Wyman.

A score of years ago there was no more satisfactory artistic singer before the public in this country than Julie Wyman, whose death by suicide three or four days ago has been recorded in the daily papers with all the usual claptrap of sensational details. Mrs. Wyman was about fifty years old at the time of her death. She was a pupil, if we are not mistaken, of Delle Sedie. She came from Peoria, Ill., and left three daughters, having been divorced from her husband many years ago. The unfortunate cause of her lamentable condition need not be gone into particularly, but during the latter years of her life she suffered from an illness which seemed to have been incurable, but no one could even approximately appreciate the extent of her agonies and torture as she herself did. There was an element of great and soulful solidarity in her nature. Broad and liberal minded, generous to a fault, this woman's nature brought on itself immolation through her indifference to small matters and her contemptuous disregard of provincialism. She was whole hearted, she was candid, she was poetic, and when she was in salutary condition she was prepared at any time to do a favor without any thought or consideration as to rewards, and she did the favor. She was exceedingly musical, and her contralto voice was luscious, rich, full of real musical metal. She thoroughly understood songs, particularly the French songs, to which she had given special attention, far beyond any other American singer. There was no person in France who could sing French songs as Julie Wyman sang them in French. Her diction was Parisian. Very few will hereafter know of this woman who delighted so many persons with her song. Very few will ever know the intensity and tragedy of her inner life, which has passed beyond the interest of the day and which will be lost forever in the eternal future, but this record will last, and THE MUSICAL COURIER wants it to last in the memory of a gifted musician, of a splendid singer and of a whole souled human being.

Jan Munkacsy Concert.

The violinist Jan Munkacsy gave a concert at Mendelssohn Hall, New York City, November 9, which showed him a virtuoso of attainment. He has the romantic spirit of his Hungarian race, and excelled in music of the sentiment, emotional and imaginative. An unknown concerto by Stojanovitz had better remain unknown, and the Schumann music is as yet not for him. Paganini's "Witches' Dance" became a first class virtuoso show piece under Munkacsy's nimble technic, calling for an encore and yet another. Admiring friends encouraged the young artist by their presence and plaudits, thrusting an immense floral lyre on him as a souvenir. It is quite unnecessary to turn the lights low for a singer at Mendelssohn Hall, and most unnecessary of all when the singer is as young and comely as Finita de Soria, who had to sing encores at each appearance and who possesses a high soprano coloratura voice. Pianist Schendel played the Chopin-Godowsky "Minute Valse" and the E major etude with beautiful tone and brilliant technic.



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JEANNE JOMELLI.

to a New York audience. Renaud is a remarkable artist and the subtlety of his work appeals to the imagination forcefully and incisively. Vocally, also, he was eminently satisfactory, as was Dalmores, the tenor, who, although limited in the possibilities as Faust, gave an excellent performance vocally and dramatically.

A word must be said for Crabbe as Brander. The small duties he had to perform gave an ample demonstration of his capabilities.

Madame Jomelli has a voice of beautiful quality, rich and vibrant and under splendid control, and her artistic efforts were amply rewarded by the recognition of a very critical audience on Wednesday night. She is an exceedingly useful artist, with promises of some remarkable achievements before the close of the season.

Mr. Campanini conducted with a great deal of spirit and energy, but some of the tempi were not in accordance with the traditional "Damnation" performance as it is heard in Europe. However, Mr. Campanini is an authority on these matters and the critic who doesn't conduct the "Damnation of Faust" very frequently and who hasn't the score under his eye more than twice a day during the year, is not competent to give a decision on this subject. Mr. Renaud did not exactly agree with the Campanini interpretation. As he has had considerable experience in the "Damnation of Faust," there may be some cogency in his strictures. However, the performance was an excellent one all the way through, and the necessary



Joseffy tells a good Bruckner story obtained at first hand. The pianist was present at a rehearsal of a Richter concert in Vienna when a Bruckner symphony was being prepared. The composer, seated far back in the dimly lighted hall, listened enraptured to his music, whose performances at that time were very few and exceedingly far between. Suddenly Richter struck a snag in the manuscript at a place where the orchestra was working up an impassioned climax. Seeing that the passage repeated, Richter turned and called to Bruckner: "F or F sharp in that chord?" Leaping to his feet, his face blazing with excitement and pleasure, the composer yelled: "Anything you like, Herr Kapellmeister; go on, go on!"

When the last note of the unfinished Bruckner symphony in D minor died away at Carnegie Hall last Thursday evening, the editor-in-chief of THE MUSICAL COURIER turned to his neighbor in the parquet and said: "The unfinished part is the best."

There was a piano recital in New York recently.

Henry T. Finck has some interesting Lehar paragraphs in the *Evening Post* of last Saturday: "When he wrote his first operetta, 'Arabella, the Cuban,' he was a military bandmaster in Vienna. He never finished it, for lack of time; his band was so steadily employed at court festivities, funerals, balls, concerts and private parties, not to speak of daily rehearsals, that composing was out of the question. In 1902 his regiment was transferred to Raab and he took leave for good of his bandmaster's work. It had benefited him in one way—making him known as a conductor. He accepted a place as such in a theater, but gave that up, too, after a few weeks, to devote himself to writing operettas. He applied to Victor Léon for a libretto, but that cautious personage replied: 'I am sorry, but I do not care to collaborate with a young and unknown composer.' Subsequently Léon wrote to him offering the libretto of 'Rastelbinder.' This was set to music and duly produced. When it was all over the two men were so eager to see the criticisms that they sat up all night, and went to the newspaper offices early in the morning to get the first copies as they came from the press. They were all extremely unfavorable. Léon seized Lehar's hand and said: 'I beg your pardon for giving you such a wretched libretto.' Lehar deemed himself lucky when the publisher Weinberger offered him \$400 for all the rights to the music. Weinberger subsequently admitted having made over \$30,000 by that bargain. Lehar also sold his 'Viennese Women' for \$400, and the publisher made

\$10,000 on the 'Nechledil' march alone. Henceforth Lehar became more cautious. Beside the operettas named, he wrote 'Göttergatte,' 'Juxheirat' and 'Mytislav der Moderne.' 'The Merry Widow' made him a rich man."

The illustrations in today's "Variations" are a proof that musical history repeats itself as copiously as any other kind. The clever pictures are from an old issue of Puck—quite seventeen years ago—and hit off the prodigy situation of today as aptly as they did that of the earlier period. The kid conductor, toddling tenor and baby basso are about the only species of cholera infantum phenomena with which we have not yet been oppressed.

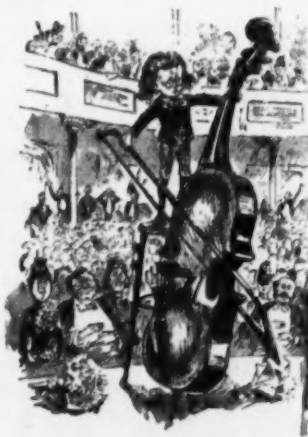
Harold Bauer played a MacDowell sonata in London a fortnight ago—which, on the whole, is a nobler proceeding than that of another pianist who told American reporters how much he admires their foremost composer and then proceeded promptly to bar him religiously from eighty or more recital programs.

Some of the most artistic piano playing heard



SPECIALLY ENGAGED
AT AN ENORMOUS SALARY!
THE MARVELOUS INFANT LOHENGRIN!

outside of concert rooms here now is being done nightly by Melville Ellis in "The Gay White Way" at the Casino. It is the best part of that heterogeneous show and alone invites a visit. Ellis is also an accomplished actor, imitator, raconteur and composer of exceptionally melodious and graceful songs of the best comic opera kind.



LITTLE BASSINI, THE INFANT VIOLONCELLIST.

Couldn't some opera composer make a one act work of this wonderful little story by Elbert Hubbard called "East is East and West is West" after Kipling's famous verse:

"Fifteen years the bachelor lawyer and Sam, his

Chinese servant, had lived together in that peace which passes the understanding of all save those favored mortals who are their own servants. Sam was cook, valet, housemaid, watchman, friend—and perfect in each relation. He never took a vacation; he seemed not to eat or sleep. He was always near when needed; he disappeared when he should. He knew nothing, yet he knew everything. For weeks scarcely a word might pass between these two men, they understood each other so well.

But one morning, so the story runs in the San Francisco Examiner, as Sam poured his master's coffee he said quietly, without a shade of emotion in his yellow face, "Next week I leave you."

The lawyer smiled.

"Next week I leave you," repeated the Chinaman. "I hire for you better man."

The lawyer set down his cup of coffee. He looked at the white robed servant; he felt the man was in earnest.

"So you are going to leave me. I don't pay you enough, eh? Doctor Sanders—he knows what a treasure you are—has offered you more than a hundred a month. Well, I'll make it a hundred and fifty. Say no more!"

"Next week I leave you. I go to China," said the servant impassively.

"Oh, I see; you are going back for a wife. Very well, bring her here. There is work for two to keep this place in order; the place is lonely, anyway. I'll see the collector of the port myself and arrange your passage papers."

"I go to China next week; I need no papers; I never come back," said the man, with exasperating calm and persistence.

"You shall not go!" thundered the lawyer.

"I go!" answered the Chinaman.

It was the first time in their experience together that the servant had used such a tone toward his master.

After an instant the lawyer said, quietly, "Sam, you must forgive me. I spoke quickly. I do not own you; but, tell me, what have I done? Why do you leave me in this way? You know I need you."

"I will not tell you why I go—you laugh."

"No, I shall not laugh."

"Very well; I go to China to die."

"Nonsense! You can die here. Haven't I agreed to send your body back?"

"I die in four weeks, two days."

"What do you mean?"

"My brother, he is in prison. He twenty-six; I fifty. He have wife and baby. In China they take any man of same family instead to die. I go to China, give my money to my brother—he live. I die."

Sam disappeared without saying good-by. He went to China and was beheaded, four weeks and two days from the day he broke the news of his intent to go.

His brother was set free. The lawyer's household goes along about as usual, save when the master calls for "Sam" when he should say "Charlie." Then there comes a kind of clutch at his heart.

Did you ever play the familiar march strain from the "Toreador" song ("Carmen") with the right hand and at the same time intone the opening of the "Meistersinger" prelude with the left? Try it on your piano,

LEONARD LIEBLING.

THE TRIUMPH OF MODERN VIOLIN MAKING

EXTRAORDINARY SUCCESS OF THE NEW CREMONA VIOLINS

After more than 150 years of vain research, the secret of the old Cremona masters, long considered lost, has beyond a doubt been rediscovered by Dr. Max Grossmann of Berlin. Dr. Grossmann has made a lifelong study of the violin in relation to its acoustical properties, and after many years of experimenting he was forced to the conclusion that the theories of all modern violin-makers, who contend that the tone of a violin is determined by its age, by the dryness of the wood, by long use, by the varnish and so forth, were fallacious; he has proved that the secret of that wonderful so-called Italian tone is an acoustical one, based on a law as fixed as the law of gravitation. Stradivarius unquestionably knew of this law, hence the uniform excellence of his violins.

Science is exact, and Dr. Grossmann, being a scientist, worked with unerring certainty. The violins constructed according to his system have astonished the musical world. The greatest living violinists and musicians are unanimous and lavish in their praise, declaring them to be fully equal to the best instruments of the great Cremonese masters. Practical tests have been made by celebrated violinists in halls both large and small, full and empty, in salons, in rooms of every conceivable acoustical variety. These tests were always made in comparison with the best existing specimens of the handicraft of Stradivarius and Guarnerius, and in each case the new violins proved to be every whit the equal of the old Italian masterpieces—in quality, in softness, in sweetness, in brilliancy, in carrying power, in response, and in many instances they have even been found to be actually superior to them. As to other new violins by modern makers, they are not in the new Cremona class at all, as the great violinists have all testified, hence comparison is out of the question.

The Seifert & Grossmann violin is not a mushroom growth. After being convinced of the correctness of his theory and after having found in Otto Seifert an expert violin-maker of thirty years' practical experience capable of carrying out his ideas into practice, he continued to build violins for nine years before making his system known to the world. Dr. Grossmann's theory, which consists in the main of attuning the top and back of the violin, so as to establish sympathetic vibrations, is not absolutely new. Savart and others attempted to construct violins on a similar principle, but the results were unsatisfactory, because they worked, both in practice and in theory, from a false basis. The application of this acoustical secret, which seems so simple in theory, is highly complicated in practice. Dr. Grossmann is the first person since the Cremona masters to make a successful, practical application of this secret. He has examined many Stradivari violins and has found in each perfect specimen that the top and back were attuned to each other.

On another page will be found in facsimile testimonials of the world's greatest artists, which bear eloquent witness to the genius of Seifert & Grossmann. The success of these instruments has been so enormous that, as was to be expected, a storm of opposition has been raised by competing violin-makers and by dealers in old instruments, who are naturally alarmed, seeing their business menaced, as it is clear that the Grossmann discovery will affect the entire violin market. This opposition is really the best testimonial of all.

However, as the general public has to some extent been influenced by the many attacks on the Grossmann theory, and as Dr. Grossmann himself, as well as Seifert, are idealists, who do not concern themselves with the commercial exploitation of their secret, a company has been formed for the purpose of bringing the wonderful merits of these instruments before the attention of the musical world at large. This company consists largely of musical enthusiasts; their primary object is to see to it that such a wonderful artistic growth is not stifled by the storm of opposition. This company is called the New Cremona Co., and its manager is Wilhelm Bettinger, himself an amateur violinist and a great violin enthusiast.



DR. MAX GROSSMANN



OTTO SEIFERT

"In appearance the Dr. Grossmann violins are copies of the Italians. The tone really does possess the velvety softness and the noble power of the Italians, and if the title 'Stradivarius Redivivus' is to be applied to a new violin, then it is justified in this case."

DR. OTTO NEITZEL

In the Kölnische Zeitung (Cologne Gazette).

NEW CREMONA VIOLINS

WHAT THE WORLD'S GREATEST ARTISTS SAY OF THEM



ARTHUR NIKISCH.

*Die in der Folge Seifert und Grossmann
hergestellten Violinen sind den italienischen
von aus der alte italienischen Meister
auf einem Punkte herangebracht
worden. Die Schönheit, Frische und
das Wohlklingen der Töne, die leichte
Beweglichkeit in allen Lagen, so Allen
als die alte italienische Klarheit
der Töne, der Alter und so wunderbar
höflich, dass man sie nicht nur
als Instrumente der Kunst, sondern
als wertvolle Geschenke in jeder Lage
und Lage. Man ist zuversichtlich,
dass die neuen für alle alt. Italienische
Geige haben ein so schönes, delikates
Wohlklingen, dass man sie ganz
leichter mit in der Hand haben
kann, und ein solches Instrument
ausdrückt zu Hause.
Berlin, 25. März 1907. Arthur Nikisch*

Translations of Testimonials.

BERLIN, March 25, 1907.

The violins made by Seifert & Grossmann are the most phenomenal products in this field since the old Italian masters. The beauty, volume and yet softness of tone, the easy response in all positions and, above all, the true Italian character of the tone—all these things are so astonishingly glorious that in my opinion these instruments are destined to cause a veritable revolution in violin making and in the violin trade, as the prices of genuine old Italian violins have attained such dizzy heights that only a very few artists are so fortunately situated as to be able to procure such an instrument.

ARTHUR NIKISCH.



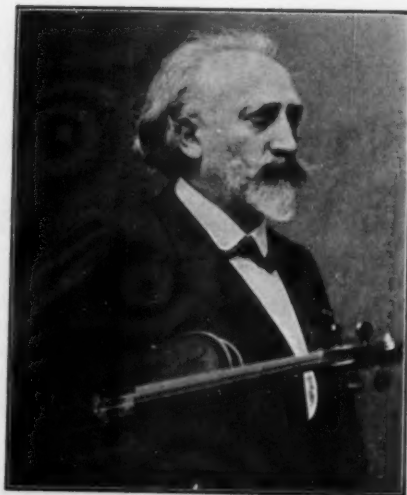
EUGENE YSAÏE.

*Après avoir examiné et joué
les instruments de M. Seifert et Grossmann
j'ai pu constater qu'ils ressemblaient
davantage à ceux des anciens
maîtres. Leur son est excellent
et leur jeu est très agréable.
et la pureté du son est la même
que celle des plus anciens
maîtres de l'école italienne.
E. Ysaye
Berlin le 10 mars 1907*

BERLIN, March 10, 1907.

After having seen and played instruments by Seifert & Grossmann, I can testify that they have all the qualities of Italian violins. Their tone has nothing of the harshness of new violins, and its purity and volume make these instruments the most valuable models of the art of modern violin making.

EUGENE YSAÏE.



CESAR THOMSON.

*J'ai joué deux violons de M.
Seifert et Grossmann de Berlin
et j'ai été étonné de la qualité
de son et de la beauté du son.
Ils ont une grande douceur et une
grande pureté de son, ce qui est
très rare. Les qualités de ces violons
italiens.
Je suis sûr que M. Seifert et
Grossmann ont découvert le
secret de la grande beauté de
l'ancienne école italienne. Ils ont
trouvé la formule qui manquait
pour les violons italiens.
Cesar Thomson
Bruxelles 27 Février 1907*

BRUSSELS, February 27, 1907.

I have played two violins by Seifert & Grossmann, of Berlin, and I was astonished at these instruments. The tone is round and warm and of great sonority, and it possesses all the qualities of the old Italian masters. I believe that Seifert & Grossmann have discovered the secret of the great Cremonese masters to the good fortune of young artists who are no longer able to pay the exaggerated prices demanded today for Italian violins.

CESAR THOMSON.

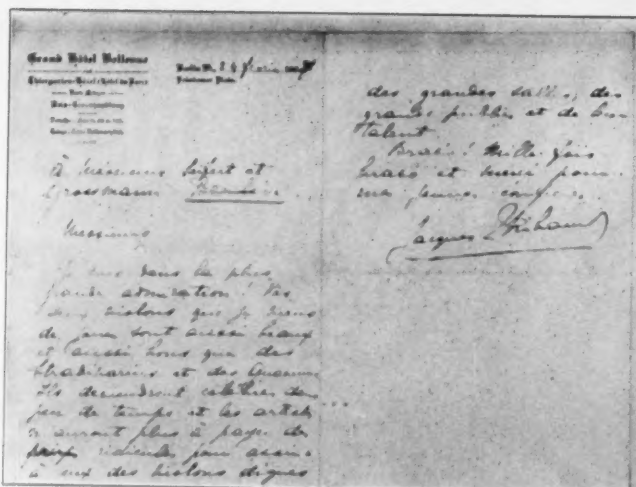
For further particulars, price lists, etc., apply to **WILHELM BETTINGER, Manager,**
New Cremona Co., Tauben Strasse, 26, Berlin, W., Germany.

NEW CREMONA VIOLINS

WHAT THE WORLD'S GREATEST ARTISTS SAY OF THEM



JACQUES THIBAUD.



Translations of Testimonials.

BERLIN, February 24, 1907.

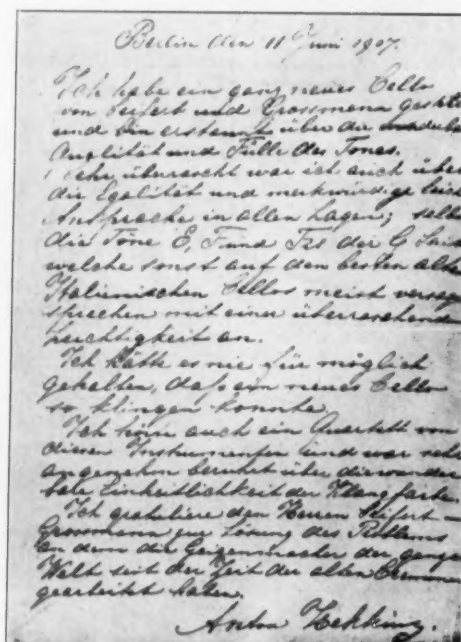
Messrs. Seifert & Grossmann, Berlin:

I am filled with the greatest admiration! Your two violins, which I have just played, are fully the equals of those of Stradivarius and Guarnerius. They will become famous in a short time, and artists will no longer be obliged to pay ridiculous prices in order to possess violins worthy of their talents, of the great halls and of the public. Bravo! A thousand times bravo, and thanks in the name of my young colleagues.

JACQUES THIBAUD.



ANTON HEKKING.



BERLIN, June 11, 1907.

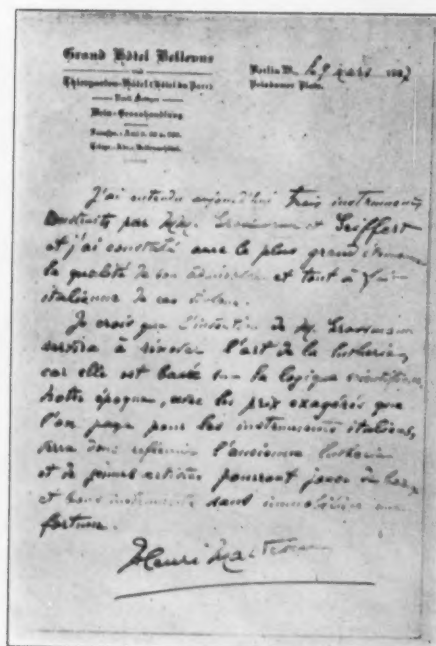
I have played a brand-new cello by Seifert & Grossmann, and I am astonished at the wonderful quality and power of the tone. I was much surprised at the evenness and the remarkable ease of response in all positions; even the tones E, F and F sharp of the G string, which usually fail on the best old Italian cellos, respond here with astonishing ease.

I should not have thought it possible that a new cello could sound so well. I also heard a quartet of these instruments, and I was much pleased at the wonderful uniformity of tone-color. I congratulate Messrs. Seifert & Grossmann on the solution of the problem on which the violin makers of the entire world have worked since the time of the old Cremonese.

ANTON HEKKING.



HENRI MARTEAU.



BERLIN, March 9, 1907.

I heard today three instruments by Seifert & Grossmann, and I testify with the greatest astonishment to the wonderful and absolutely Italian quality of the tone of these violins. I believe that the discovery of Dr. Grossmann will regenerate the art of violin-making, because it is based on logical science.

Our times with the exaggerated prices that are paid for Italian violins will see the luthier's art blossom into new life, and young artists will be able to procure beautiful and good instruments without paying a fortune for them.

HENRI MARTEAU.

For further particulars, price lists, etc., apply to **WILHELM BETTINGER, Manager,** New Cremona Co., Tauben Strasse, 26, Berlin, W., Germany.

NEW CREMONA VIOLINS

WHAT THE WORLD'S GREATEST ARTISTS SAY OF THEM



EMILE SAURET.

Vous entendez et j'ai eu grand plaisir à me voir en possession de l'Instrument de Seifert & Grossmann. Pour la première fois dans ma vie il m'a été impossible d'attribuer la différence entre mon Guarnerius del Gesù et ce nouvel instrument. C'est vraiment incroyable!
Quelle chance de pouvoir obtenir un tel bien sans avoir un violon qui possède toutes les belles qualités des anciens violons italiens. - Chaque grand artiste peut en tout confiance faire un public un tel instrument. Selon moi, ces instruments ont un grand futur.
Emile Sauret
Berlin le 20 Octobre 1907

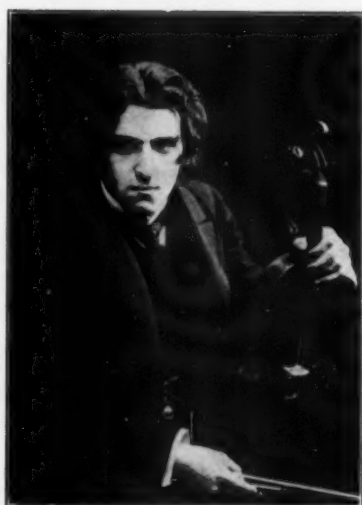
Translations of Testimonials.

BERLIN, October 20, 1907.

I heard and played with great pleasure this morning a superb instrument by Seifert & Grossmann. For the first time in my life it was impossible for me to tell the difference between my Guarnerius del Gesù and the new instrument. It is really unbelievable!

What good fortune to be able to obtain such a beautiful tone in a new violin, which possesses all the qualities of the old Italian violins! Every great artist can, with all confidence, play such an instrument in public. In my opinion these splendid instruments have a great future.

EMILE SAURET.



ARTHUR HARTMANN.

Oct 19: 07
BERLIN W.
TRANSMITTED BY S.
I heartily endorse all that my famous colleagues have said regarding the New Cremona Violins. They are so infinitely superior to all other modern makes, that a comparison would be absurd, for they rival the old Italian masterpieces.
Dr. Grossmann has rendered the Musical World a great service, for these instruments will, in my estimation, replace Stradivarius.
Arthur Hartmann

BERLIN, October 19, 1907.

I heartily endorse all that my famous colleagues have said regarding the New Cremona violins.

They are so infinitely superior to all other makes that a comparison would be absurd, for they rival the old Italian masterpieces.

Dr. Grossmann has rendered the musical world a great service, for these instruments will, in my estimation, replace Stradivarius.

ARTHUR HARTMANN.



OVIDE MUSIN.

Hôtel-Restaurant
Page 6
Arnold Mohren
100
Place St-Paul 4
Brussels
The two violins of M^{rs} Seifert & Grossmann of Berlin which I have just played are marvels of the luthiers art in point of the knowledge as to the beauty, clarity and smoothness of tone. I fully believe that I was playing on a genuine Stradivarius and Guarnerius of their best periods.
The work of Seifert & Grossmann is a revelation. It means a new era in violin making and will be welcomed by all the virtuosos and especially those who can not pay the excessive prices demanded for old Italian violins.
Ovide Musin
Brussels February 28th 1907.

BRUSSELS, February 27, 1907.

The two violins by Seifert & Grossmann, which I have just played, are simply superb from the standpoint of workmanship as well as from the standpoint of volume and softness of tone. The work of Seifert & Grossmann is a revelation. It means a new era for the virtuosos who no longer can pay the excessive prices that are required today for old Italian instruments, which are completely replaced by these.

OVIDE MUSIN.

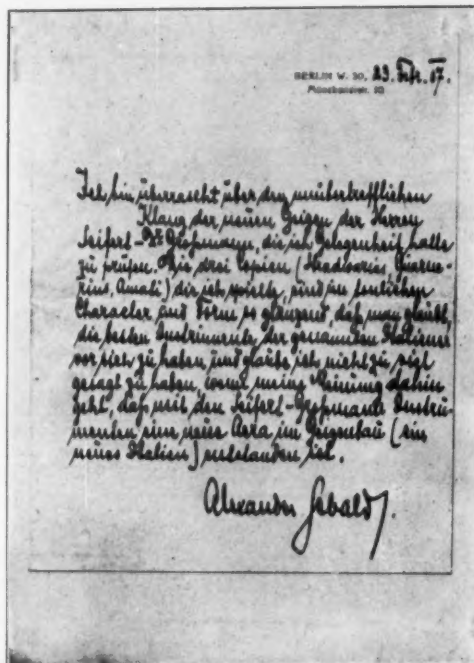
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NEW CREMONA VIOLINS

WHAT THE WORLD'S GREATEST ARTISTS SAY OF THEM



ALEXANDER SEBALD.



Translations of Testimonials.

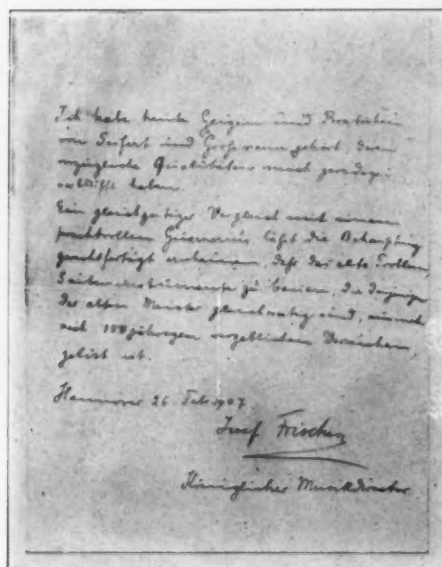
BERLIN, February 23, 1907.

I am astonished at the unexcelled tone of the new violins by Seifert & Dr. Grossmann, which I had an opportunity to test. The three copies (Stradivarius, Guarnerius and Amati) which I played are so splendid in tonal character and form that one would think they were three instruments by the above mentioned Italians, and I believe that I am not saying too much in stating that with the Seifert & Grossmann instruments a new era in violin making (a new Italy) has begun.

ALEXANDER SEBALD.



JOSEF FRISCHEN.



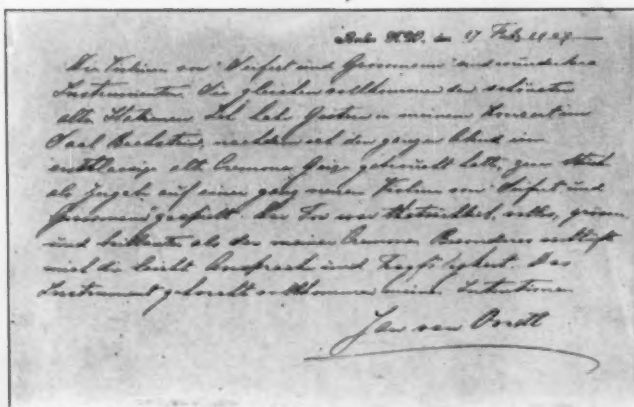
HANOVER, February 26, 1907.

I heard today violins and violas by Seifert & Grossmann, the superb qualities of which completely astonished me. A comparison at the same time with a magnificent Guarnerius justifies the assertion that the old problem of building string instruments which are equal to the old masters, after 150 years of vain endeavor, has finally been solved.

JOSEF FRISCHEN.



JAN VAN OORDT.



BERLIN, February 17, 1907.

The violins by Seifert & Grossmann are wonderful instruments. They are fully the equal of the best Italian instruments. Yesterday, at my concert at Bechstein Hall, after having used the whole evening a first class old Cremonese violin, I played two encores on a brand-new violin by Seifert & Grossmann. The tone was actually fuller, bigger and more brilliant than that of my Cremona. What especially astonished me was the fact that it was so easy to play and had such carrying power. The instrument responded perfectly to my intentions.

JAN VAN OORDT.

For further particulars, price lists, etc., apply to **WILHELM BETTINGER, Manager** New Cremona Co., Tauben Strasse, 26, Berlin, W., Germany.

BOSTON SYMPHONY CONCERTS.

ORCHESTRA FROM THE HUB IN TWO PROGRAMS.

The Boston Symphony Orchestra opened its New York season last week with two concerts at Carnegie Hall, respectively, on Thursday evening, November 7, and Saturday afternoon, November 9. The programs, without soloists, were as follows:

THURSDAY CONCERT.

Symphony No. 9.....Bruckner
Suite, No. 2, for Flute and Strings.....Bach-Von Bülow
Overture, Leonore, No. 1.....Beethoven

SATURDAY CONCERT.

Symphony, G minor.....Mozart
Symphony, Pastorale.....Beethoven

The patrons of the Boston Symphony Orchestra concerts in this city and New York musical folk in general have been wondering what possessed Dr. Muck to set up two such ill-balanced and dreary programs as those he presented here last week. Numbers of the patrons fled from the hall before the conclusion of the concerts, and those who remained showed their lack of enthusiasm by the scantiest applause heard for many a day at a Boston Symphony event in this town. Surely the literature of music is not so impoverished that the foregoing selection is the best Dr. Muck could make for the opening of his season here? If he is bent on doing missionary work for the classics, then let him confine his efforts in that direction to the small towns in New England, where the Boston Symphony goes on tour every few weeks. Even there, however, it would be well for him to remember that by overdosing the natives with too much academic music at one sitting, he will create more cheerlessness than converts and cause less sapience than snoring. So far as New York is concerned, we need no missionaries in the symphonic field, and we need no orchestral instruction. The pioneer work of that sort was done many decades ago and our intelligent townsmen now are able to tell an adagio from an earthquake and a bass tuba from a printing press. These are facts which a well educated man like Dr. Muck should have known for himself, without making necessary the public lesson in these columns. It is a matter of record that in the days of Von Bülow, when that musical autocrat put three symphonies on a Berlin program, the public in that musical city protested loudly and not at all politely. Weingartner, Mahler, Richter, and others who tried to give long-winded programs on the Continent, without soloists, all have been rebuked by poor houses and apathetic audiences. There is no reason on earth why a symphony concert should resolve itself into a penance for the listener. The persons who go there do so primarily for enjoyment, and conductors should remember that.

As regards the Bruckner symphony, not many words need be lost. It is an "unfinished" work (in more senses of the word than one), and yet it required one hour and five minutes for performance. Such long and dreary wastes of musical sounds have not been perpetrated here before within the memory of the sleepiest local music critic. From beginning to end the work is uninspired, dull, meaningless, rambling. The slow movement is diluted Wagner, with bold borrowing from "Eine Faust Overture," and every other opus Richard I. ever wrote. All over the hall people moved uneasily in their seats throughout the interminable, boring music, yawned, and even slept.

What followed Bruckner was as bad in some respects—a suite in eight movements, by Bach, for flute and strings! The work itself has no doubt a certain intimate attractiveness which in the confines of a very small hall or chamber would give food for thoughtful appreciation to an audience of real musicians. In cavernous Carnegie Hall, however, the suite sounded thin, colorless (it has no key variety) and generally like a series of Kreutzer or Fiorillo studies for violin. The square-cut, mathematical character of the music afforded no relief whatever after the Bruckner affliction, and before the Beethoven overture came as the third and last number, this musical reporter fled and found that he was only one of several hundred tired-eyed deserters who were all making for the cool and bracing night air.

As regards the playing of the orchestra, no praise can be meted out after this first set of concerts. The tone quality of the strings was rough, the brasses were blatant and blew many wrong notes or produced improperly those that were right, the reeds were harsh and uncertain, and the general ensemble left a great deal to be desired on the score of precision, attention to the conductor and minute accord with his stick. These shortcomings were the more apparent inasmuch as they did not exist formerly in the Boston Symphony Orchestra, and the only reasonable explanation is that the many recent changes in the personnel of the organization have altered its character entirely and left it to some extent emasculated and feeble. These sub-

stitutions, amounting to about sixteen, if memory serves right, came in the shape of foreign importations with the exception of one Boston musician, maybe two. Judging from this imported material, it seems to us that the Symphony Orchestra could have done as well by taking Americans formerly of the schools of Boston. Boston has a number of important music schools. It has had Mr. Kneisel there giving lessons for twenty years on the violin; it has had other members of the Boston Symphony Orchestra giving instruction on the violin and others also on the wood, wind and brass instruments. These young Americans should have had a trial. They would have done as well as these imported musicians have done with the Boston Symphony Orchestra and they couldn't have done any worse in the mutilation of this old body. The American musician will revenge himself upon all these conditions sooner or later by not attending the concerts, because if he is not to be engaged, why should he follow the pursuit? Why not give the whole field to the foreigner?

The Saturday concert consisted of the Mozart G minor symphony and the Beethoven sixth, the "Pastorale." This is about the proper time of the year for the "Pastorale." The brooks are still running, the birds are still singing, the wheat is still oscillating, the corn is still bending, the sun is still shining and the silvery moon casts its rays over the scintillating waves of the watery surfaces showing askance in the distance the shadows of the umbrageous forest as it is cast upon the depths of the deep; but in the woods themselves the little cold frost shows its influence upon the withering leaves and the solitary dillberry is fearful of its life. This is, therefore, the appropriate time for the "Pastoral" Symphony to be played out of tune and with poor tonal effects.

It is interesting, by the way, to read some extracts from what the Boston Transcript wrote after the first concert there this season of its home orchestra:

Mozart's symphony in G minor followed, and those in the house who had heard the same orchestra play the same music under the same conductor on Friday afternoon could scarcely believe the evidence of their ears. Gone were the clear brightness and the fine suppleness of the tone that the players then gave to the symphony. Gone were the light precision of the opening allegro; the serene phrasing of the andante; the vivacious grace of the scherzo; the clear elasticity of the finale. On Friday, the playing of the symphony seemed to renew the fine perceptions and the continent imagination with which Dr. Muck had played Mozart's music last year. Again he had caught the substance and the form, the essence and the spirit of it and his men had responded to him. As it seemed on Saturday, they intended to respond, but sheer over-zeal, with the nervousness of new associations and new conditions defeated their excellent will. In their eagerness for sonority and accent, they made their tone heavy and even rude. In their desire for the telling phrase, they lost roundness and elegance and left sharp and uneven edges. What should have been fine emphasis turned blunt; what should have been clear brightness turned thick and cloudy. The peculiar loveliness and the peculiar charm of Mozart had vanished. His music—of all music—actually sounded heavy footed and viscous. On Friday, the symphony had been much that Mozart should be. On Saturday it was as much what he should never be. Not within memory has the orchestra played—to use a harsh but not unjustified word—so clumsily. Plainly it was out of hand, and once out of hand, it is the thoroughbred, he it horse or orchestra, that runs farthest and longest. There seemed a hint of all these things in Dr. Muck's face when he acknowledged the rather perfunctory applause that followed the symphony; and certainly there was a consequence of it when in the symphony by Beethoven that ended the concert, the conductor fairly plunged and pointed at two erring players. Throughout "The Pastoral" indeed the orchestra was plainly ill at ease, and though it played it admirably, it hardly summoned the fine freedom and the full eloquence that had dramatized the music the day before. When Mr. Weingartner was in America two years ago, he liked to talk at his ease of what he called the psychology of orchestras of virtuosi like ours. They were as sensitive, and nervously strung, he liked to say, as singers or pianists of the first rank—and as changeably. Some day he would write a pamphlet about it and prove his theory with the results of much observation. He ought to have at least a footnote for the episode of Saturday night.

Miss Williams Assists Shakespearean Reader.

Helen Gauntlett Williams, the pianist, assisted at the presentation of Shakespeare's "Midsummer Night's Dream," at Mendelssohn Hall, New York City, Saturday evening, November 9. The reader was Luella Phillips. Miss Williams especially distinguished herself in playing the charming Mendelssohn musical setting for this immortal comedy.

Oscar Hunting in "Samson and Delilah."

Oscar Hunting, the young basso, has been engaged by the Handel and Haydn Society of Boston for the performance of "Samson and Delilah" which the society will give on February 19, 1908.

Johannes Messchaert, of Frankfort, was recently awarded the title of "Professor."

Adolf Glose's Plans.

Adolf Glose, the concert pianist, teacher and accompanist, has located permanently in New York City, and will accept a limited number of pupils. His residence-studio is at 243 West One Hundred and Second street. In addition to his pedagogic work, Mr. Glose will continue to appear in concerts and recitals as soloist and accompanist. Long ago he won an enviable reputation as a teacher. He purposes to make a specialty of coaching professional and advanced singers in their repertoire and in their new selections. It has been claimed for Mr. Glose by the musical public and the critics that he is one of the best coaches and accompanists in the United States. He has enjoyed long and varied experiences, having been associated with many celebrities on tours through the country. As a prima vista reader Mr. Glose is noted. He is blessed with the artist temperament and possesses deep musical scholarship. Indeed, he is a broadly cultivated musician. Following are some of the compliments bestowed upon Mr. Glose by various newspapers:

Mr. Glose astonished the audience by his thoroughly brilliant performance on the piano, his solos earning him a ringing double encore. He brings to his task the finish and masterly skill of a most accomplished musician, playing the piano in a delightful manner.—New York World.

Adolf Glose carried off the honors. He is a pianist of great ability, showing fine expression and technique. His numbers were: "Nocturne," Chopin; "Magic Fire Music," Wagner-Brassin, and "Rigoletto Fantasia," Liszt.—Washington Star.

One of the leading musical critics remarked that he had never listened to better playing than that of Adolf Glose, the pianist. Not a note was heard amiss. His interpretation was confessedly dramatic, and besides a brilliant technique, which is no everyday matter nowadays, he shows fine taste, which is a rarer quality.—Montreal Star.

Mr. Glose played the "Rhapsodie Hongroise," Liszt, with some notable departures from the usual methods. He took it at such a lightning tempo that there were apprehensions lest he should not be able to carry it through to the end. But his fleet fingers fled over the keyboard unerringly, and the eccentric Hungarian themes stood out clear and distinct. Mr. Glose displayed brilliancy of execution and finish that aroused enthusiasm. The eccentric passages toward the end were like strings of pearls.—Albany Argus.

Mr. Glose's touch is beautifully clear and sparkling, his execution faultless, his climaxes electrical in the enthusiasm they excite. His marvelous sight reading makes him stand out so prominently that he has become almost a specialist in that line.—Philadelphia Music and Drama.

The indications are that Mr. Glose will be very busy this season, what with his teaching and concert engagements.

The Women's Philharmonic Orchestra.

The Women's Philharmonic Orchestra is now holding weekly rehearsals at its temporary studio, 7 West Forty-second street, New York city. New members are coming every Tuesday (hours 10 to 12), and any musicians desiring to join this well-known organization should apply at once, as serious rehearsals begun last week for the yearly concert which will be given early in 1908. The dues are very moderate, including all the social and musical privileges of the Women's Philharmonic Society, by which club the orchestra is supported. For information, address Beatrice Goldie, 130 West Ninety-first street. During the temporary absence of Olive Mead—now touring with her quartet—the orchestra is being conducted by Marguerite Moore, an exceptionally gifted violinist, who for the last three years has studied under Ysaye. Realizing that many so called Ysaye pupils have no claim to the title Miss Moore wishes to state that having had unusual opportunities during her years of work in Belgium, she does not hesitate to refer to Eugene Ysaye, of Brussels, or to claim the ability to teach his methods and theories. Her success with pupils has been marked and violinists who aspire to study under Ysaye would do well to prepare under this efficient "vorbereiter."

Reed Miller's Bookings and Notices.

Reed Miller sang Election night at the concert of the South Carolina Society, at the Waldorf-Astoria. Some of his other bookings for November include: November 23, with the Russian Symphony Orchestra, in New York; November 25, with the Orpheus Society, of Buffalo; November 26, at a performance of "The Creation," in Poughkeepsie, N. Y. The following press notices tell of Mr. Miller's success in the performance of "The Vicar of Wakefield," in Pittsburgh, with David Bispham:

Mr. Miller displayed a fine resonant voice and excellent diction, and was especially successful in the duet and solos.—Pittsburgh Index, October 16, 1907.

Reed Miller (Squire Thornhill) was a most delicious dramatic tenor, not only in the solos, but the concerted numbers.—Pittsburgh Gazette, October 16, 1907.

Sydney C. Dalton in New York.

Sydney C. Dalton, a well known music critic, recently of Montreal, is now permanently located in New York.

KUSSEWITZKY IN LONDON.

Extraordinary Success of the Famous Russian Double Bass Virtuoso—The Universal Opinion in the British Capital Is That No Such Playing Has Been Heard Since Dragonetti and Bottesini.

Nearly eighteen years have passed since Giovanni Bottesini died; and until the present day no one has come forward to lay claim to the unique position he held as a soloist upon the double bass. Sergei Kussewitzky, who made his first appearance in this country yesterday at Bechstein Hall, may well be hailed as Bottesini's successor. He produces the same sweet tone—if anything a little fuller—and has the same great command of the extensive fingerboard. To describe the instrument as unwieldy is unfair, in view of the manner in which it is handled by this executant. Moreover, the instrument on which Mr. Kussewitzky plays is not only slightly smaller than the orchestral double bass, but is fitted with thinner strings, which are played with a bow of special construction. Granted these concessions to technical equipment, the fact remains that Mr. Kussewitzky is a remarkable performer. The tone he produces has much of the character of the viola da gamba, save that it is fuller. His bowing is smooth and free from scratchiness, while all his efforts are clearly prompted by a deeply musical nature. His powers as a composer are considerable, and the concerto of his own composition which he played yesterday is, apart from its technical points, a most interesting work and of musical value. In this, as in a Handel concerto, Mr. Kussewitzky showed true musical temperament, which, allied to his graceful and finished command over his instrument, makes his efforts musically pleasing and as an exhibition of virtuosity noteworthy to a degree.—Morning Post, London, May 28, 1907.

Since the days of Bottesini very few musicians have adopted the somewhat unwieldy double bass as a solo instrument for the display of executive ability. M. Sergei Kussewitzky, a Russian artist, who appeared yesterday afternoon at the Bechstein Hall, may well lay claim to be regarded as the greatest double-bass soloist of the day. Using a fine instrument of the modern pattern, with four strings, he drew from it a beautiful rich tone, combining with the mellow, round sound of a cello, a deep, organ-like resonance which was most effective. M. Kussewitzky's execution is marvelous in its finish, and he phrases all his melodies to perfection. His performance was by no means all show and display, and his artistic feeling and sound musicianship were revealed in his judicious choice of pieces. He began with a Handel concerto in which all the simple breadth of the Old-World music was fully preserved. In his own concerto for his instrument there was definite melodic strength and all the effects of execution were quite legitimately contrived. Particularly beautiful were the harmonics which brought the slow movement to a close. In lighter pieces M. Kussewitzky also showed his essentially refined style, and among them were two of his own, a pleasing Humoreske and a delightful Valse Miniature, the last being added as an extra piece after a most brilliant performance of a Tarantella by Bottesini. Apart from the interest which attaches to a performer on a peculiar instrument, M. Kussewitzky is an artist and a musician of exceptional attainments, and his second recital on the evening of May 31 will be anticipated with pleasure.—The Standard, London, May 23, 1907.

There are still many people who remember the enthusiasm aroused in London by the double bass recitals of Bottesini and who recall the delightful pieces with which he used to entertain the patrons of the promenade concerts at Covent Garden, when they were managed by the Messrs. Gatti. It will be particularly interesting to these people to learn that M. Sergei Kussewitzky, the greatest double bass virtuoso of the present day, has now come to London and made his debut yesterday afternoon at a concert at Bechstein Hall. M. Kussewitzky's performance aroused very great interest, not only on account of his magnificent technic, but also by

reason of the fact that the program he presented was very unconventional in character. It was, indeed, surprising to find that so many composers, from Handel down to the present day, had written solos for the "grandfather of the orchestra." The recitalist also appeared as a composer, bringing forward a concerto, which had meritorious points. Another concert will be given in the same building on the 31st inst. M. Kussewitzky is a superior artist to his predecessor.—Daily Chronicle, London, May 23, 1907.



SERGEI KUSSEWITZKY.

Herr Sergei Kussewitzky, who gave a recital yesterday afternoon at the Bechstein Hall, plays the double bass with such skill that the unwieldy instrument might be a cello. The tone he produces is clear and beautiful in quality, and, if his technical feats do not make one forget the extraordinary talent of Bottesini, his mastery over his instrument is marvellous in its ease and completeness. In addition Herr Kussewitzky is a genuine artist, as his performance in Handel's concerto for double bass sufficiently proved, and he is also a composer of talent. A concerto from his own pen played yesterday has melodic grace and is by no means a display piece.—Daily News, London, May 23, 1907.

M. Kussewitzky, the Russian double-bass player, upon whom the mantle of Bottesini and Dragonetti would seem to have fallen, is certainly a brilliant executant on his ponderous instrument—the quality of tone which he produces and the seeming ease with which he plays florid passages being equally astonishing. Probably only a double-bass player is capable of fully appreciating the merits of his performances. Unlike his great predecessor, Bottesini, he employs a full-size instrument with four strings, though he resembles the former in that he does not rely exclusively on fireworks for his effects, but always plays as a cultivated musician. Whether the thing is worth doing is another matter. In one respect, at least, the double-bass virtuoso has an advantage; his rivals are never numerous.—Truth, London, May 29, 1907.

Musicians who choose strange instruments for solo work are apt to rely more on display than on actual artistic feeling for their effects. Mr. Kussewitzky, a Russian artist who appeared here for the first time on Wednesday afternoon at the Bechstein Hall, has, like Bottesini in the old days, taken up the double bass as a solo instrument, and he is first of all a musician. From the huge stringed instrument he draws a tone of great sweetness, which has all the beauty of the cello with an additional resonance and depth which gives it a character quite its own. Not only is Mr. Kussewitzky's technic amazing in its smoothness and finish, but he is a composer of individuality. The concerto which he played with the greatest feeling and finish is not only well designed to show the possibilities of the double bass, but has distinct melodic interest. The harmonics which ended the pleasing slow movement were most striking in effect, and, needless to say, exceedingly difficult to interpret. In an Old World suite by Handel and in some lighter pieces, a vivacious Tarantelle by Bottesini and two charming little compositions of his own, the gifted player showed his marvelous command over the somewhat unwieldy instrument, but his success was undoubtedly gained by his avoidance of mere tricks and display. He is giving another recital on the 31st, and his wonderful performance should attract an even larger audience than that assembled for his debut.—Observer, London, May 26, 1907.

Never since the famous Bottesini has there been a double-bass player who, as a soloist, contrives to draw from his instrument such sweet sounds as M. Sergei Kussewitzky can produce at will. When entering the Moscow Conservatoire at the age of sixteen this artist found that there was no scholarship vacant but the one for double bass. Instead of devoting himself to composition, he therefore turned his attention to the double bass and soon became an expert performer. His technic is remarkably fine, and he draws a full, round tone from his instrument, a four-stringed one. Generally speaking, the effect is that of a big cello. M. Kussewitzky played at his recital at Bechstein Hall an arrangement for double bass of an oboe concerto by Handel, a melodious work, with calls for varied expression which were well met. He also introduced a cleverly written and tuneful concerto of his own composition and played it so well and tastefully as to ensure compliments.—Lady's Pictorial, London, June 1, 1907.

New German Farce.

At the German Theater last week the chief attraction was Ernst Klein's farce, "Die Erziehung zum Don Juan" ("The Education of a Don Juan"), which proved to be uproariously funny and was splendidly staged and acted. Max Liebl, the chief comedian, lent the part of Gustav much unctuous humor, and comely Ella Hofer made the other big hit as Amelie. The evening altogether was a huge "laughing success," as the Germans so expressively say.

Kansas City.

KANSAS CITY, MO., November 9, 1907.

All ears are bent and many handsome costumes prepared for the hearing of Emma Calvé and her company of artists this evening at the Auditorium. All wish the diva well. From accounts of successes in other cities this will be an enjoyable evening for all.

Emil Liebling, Chicago's eminent pianist, filled a very strenuous engagement last Friday and Saturday with the Kansas City Conservatory of Music. Mr. Liebling arrived at 10.30 o'clock Saturday morning, taught until 2.30, when he delivered an afternoon lecture, at night gave a piano recital, next morning played a recital at St. Mary's Academy, Leavenworth, Kan., returning from there at 2 o'clock, to play a program at Loretta Academy.

Carreño's appearance here is looked forward to with interest as a number of years have elapsed since her last visit. She is to play in Convention Hall, which has been specially arranged for her concert, and speculation is rife as to whether, owing to its great seating capacity, she will be able to fill it. Carl Busch, who is manag-

ing the Kansas City concert, has been ill, but has so far recovered as to be about again.

Carreño's appearance here is looked forward to with interest as a make Kansas City her future home. She gave a song recital at the Casino Hall, Thursday, the program of which embraced Wolf's "Summer Cycle" and a group of songs from all nations.

Edward Hiner, director of the Third Regiment Band, in New York absorbing things for the next two months, writes enthusiastically of music in that city. Mr. Hiner is a large factor in placing Kansas City upon its present plane. His band concerts of last summer were considered equal to those of any traveling aggregation.

May McDonald, pianist, will have the assistance of Phebe Brooks, violin; Paul Baltz, tenor, and Olin C. Rice, accompanist, November 15.

Pupils of the Kansas City Conservatory presented an interesting program at the last concert. Those who contributed the music and recitations included Olive Bliss, Gertrude Mitchell, Paul Armstrong, Master Wayne Fovel, Elsie Hoffman, John Frank and Geraldine Sherard.

Joseph Farrell's friends heard him at his song recital, in the Casino, Thursday night. He was assisted by Harriet Robinson, pianist, and Mrs. Farrell, accompanist. His songs and arias were from the works of Handel, Beethoven, Franz, Dvorák, Wolf, Brahms, Massenet, Wilson, Lehr, Neidlinger and Hadley.

O. H. TIEDE.

Salt Lake City.

SALT LAKE CITY, November 7, 1907.

Charlotte Maconda appeared in the Methodist Church, Monday, October 28, before an appreciative and enthusiastic audience. The occasion was the first concert of the season given under the auspices

of the Orpheus Club and Mrs. Nelden. Madame Maconda proved that she is a thorough artist, possessed of a full, rich soprano voice of unusual range. She held the audience spellbound from the opening of the program to its close. Her charming personality, together with the magnetism she displays, easily won for her many friends among the music lovers of our city. Florence McMillen, the accompanist, is deserving of much praise for her excellent work in supporting Madame Maconda. The Orpheus Club was heard to great advantage under the direction of A. H. Peabody. Their work was finished and artistic.

Unusual interest was attached to the first concert given by the Salt Lake Symphony Orchestra at the Theater, Friday afternoon. It was an artistic success, but the financial outcome was very disappointing. The music was in every way deserving of better patronage from Salt Lake's music loving citizens.

John J. McClellan, organist, and Willard Weihe, violinist, returned Monday from the Jamestown Fair, where they went to give some recitals. These artists appeared at five concerts and were well received.

Mrs. Stanley Price, soprano; Edna Dwyer, contralto; M. J. Brines, tenor, and Hugh W. Dougall, baritone, went to Ogden Thursday, to give the "Persian Garden" before the women's clubs. They gave a good account of themselves.

The rehearsals of the Festival Chorus are going on regularly every Monday evening at the Beesley Music Store. The outlook for the next spring festival is very gratifying.

A Wa Wan circle (musical) is about to be organized in Salt Lake City, under the direction of Arthur Shepherd. The object will be to study and encourage music by American composers.

Sousa and his famous band appeared at the Tabernacle Monday and Tuesday afternoon and evening before large and enthusiastic audiences. In every particular the performances were greatly enjoyed.

FRED C. GRAHAM.

MADAME MACONDA'S PACIFIC COAST TOUR.

Madame Maconda returned last week from her triumphant tour to the Pacific coast. Both in song recital and in concert this gifted American soprano distinguished herself and added many admirers to her list. The tour opened in Boise, Idaho, and continued on through the States of Washington, Oregon, and then up to Vancouver. In addition to her musical triumphs the singer received many social honors, and doubtless it will not be long before greater demands will come from the far West to hear this artist again.

It is about five years since Madame Maconda's last visit to the Pacific coast, and the far West, as everybody ought to know by this time, has made great artistic as well as commercial progress in this half-decade.

The Maconda recitals in Boise, Spokane, Walla Walla, North Yakima, Portland and Seattle were extremely successful. In these cities the cultured and wealthy residents flocked to hear Madame Maconda and some of the critics manifested as great an interest in the appearance of the singer as the music lovers themselves. Praise for the beauty of the singer's voice was universal, and the sincerity of her art was another point that appealed to the more discriminating.

In Salt Lake City, Madame Maconda sang with the Orpheus Club of that city. Her appearance in Denver on this trip was with the Denver Symphony Orchestra. Excerpts from her many press criticisms follow:

The concert by Madame Maconda, of New York, the first number of the entertainment course for the winter, at the Columbia last evening, was a treat indeed. The musicianly qualities of the singer were at once recognized. Her style is exquisite, and is plainly the outgrowth of a thoroughly musical nature. Her beautiful legato, with its smoothness and facility of execution, was greatly appreciated. The aria from "The Magic Flute" demonstrated the velvety softness, yet brilliancy of her voice. From the lowest note to her highest there is the same quality of tone. The selection from "Carmen," substituted for the last Schumann number, had warmer life-blood in it than any other number and called forth a round of applause. Madame Maconda's closing number, one of Strauss' waltz songs, was charming.—Boise (Idaho) Daily Statesman, October 8, 1907.

Few artists who have appeared here have so righteous a claim to versatility and adaptability of voice to theme as has Mme. Charlotte Maconda, who, at the Spokane Theater, last evening, presented a concert program of rarest classical merit, embracing selections from representative operatic schools of Italy and Germany, and bits of quaint old English song, a group of rare Schumann numbers and brilliant examples of the best works of Saint-Saëns, Strauss and MacDowell.—Spokane Spokesman Review, October 11, 1907.

Her voice and method seem best adapted to the eighteenth century songs, of which she gave several, and in an encore "The Lass With the Delicate Air," the charm of the day of powder and patches, was delightful. For smoothness and volume of tone the middle register of her voice is almost unrivaled. Her forte in the rendition of staccato and it was a regret that she did not favor her Spokane hearers with the "Bell Song" from "Lakme," although two or three of the numbers on last night's program gave good opportunity for the display of her skill in this regard.—Spokane Evening Chronicle.

The audience was made up chiefly of musicians and persons having a knowledge of music, and all of these agreed that the singing of Madame Maconda was grand and that nothing better had ever been heard in Walla Walla. To the uninitiated there was a sense of sweet melodies, suggestions of rippling brooks, caroling birds and the sweet, clear notes of the flute, without any real understanding of what it was all about. It was like some beautiful foreign national airs, inspiring sad or patriotic thoughts, but lacking words to express them. Madame Maconda certainly has a voice of great range and power, and she has it under perfect control.—Walla Walla Union, October 15, 1907.

Maconda's voice is of appealing sweetness, rich and warm, almost mezzo in quality, but remarkably high and clear. Her manner is full of magnetism with stage presence most charming. She is one of America's most distinguished artists.—Walla Walla Evening Bulletin.

Madame Maconda was greeted at the Keylor Grand, last evening, by a fair-sized audience, despite the numerous other attractions in the city. The program by Madame Maconda was appreciated, not only by those who had a musical training, but by every one in the audience, as she sang in a manner that charmed and fascinated. She has a wonderfully clear soprano voice and was pronounced by local musicians as the best that has ever visited the city.—Walla Walla Evening Statesman.

Madame Maconda possesses a lyric soprano voice of remarkable range and quality and added to this a most attractive and charming personality. Besides the regular program, she graciously responded to several encores. Her rendition of the Strauss waltz, "Voci di Primavera," was most artistic and earned the enthusiastic applause which it was accorded.—Yakima Morning Herald, October 17, 1907.

Mme. Charlotte Maconda sang last night to a well-filled house at the Heilig. It has been five years since Portland heard her clear, flexible soprano, and in that time Madame Maconda has improved greatly. Her voice today is under her control as perfectly as a fencer's foil. Madame Maconda sang in Italian for the first part of her long and varied program, then in German, and finally in English. Her most brilliant effort was the last number, the "Voci di Primavera," by Strauss, but perhaps the most difficult attempt was her fine rendering of Verdi's aria, "Ah, fors e lui," from "Traviata." Mozart's aria from "The Magic Flute" won a triple round

of applause from her delighted audience, to which Madame Maconda kindly responded with an encore.—Portland Morning Oregonian, October 24, 1907.

Madame Maconda's rendition of the difficult aria from "The Magic Flute" (Mozart), was beautifully executed, her coloratura voice being given full scope. This aria was written for a voice of unusual range, and Madame Maconda's able execution gave evidence of her wide range of voice. Perhaps the most artistic of her numbers was the Schumann selection, "Nussbaum," which was sung in a pure pianissimo voice throughout, and won her a storm of applause. Her versatility was remarkable, and her diction unusually good, the manner in which she spoke her words, coloring the open vowels, showing that she had been instructed by very able masters.—Portland Evening Telegram.

The program last night was an interesting one, offering a variety of work in Italian, French, German and English. Perhaps her "Magic Flute" aria (Mozart) was the most popular number, but she has long since won a reputation in that. Her clear-cut tones are peculiarly adapted to its notes, and the runs and trills were done with a captivating lilt. The "Traviata" aria, "Ah, fors e lui," so well known, was done with surprising volume and dramatic power. A Strauss waltz, which finished the program, was perhaps her most brilliant number, and her rendition brought back memories of Sembrich. Of her French songs the "Vidale Exile" song some thought the best, and her little English numbers were bewitching. Sans Souci's "Where Blossoms Grow" brought the most applause, though "Cupid's Wings" and "When Celia Sings" were done with equal daintiness and grace. She responded graciously to several encores, and "The Lass With the Delicate Air," which was followed with delighted familiarity by almost every one in the audience, seemed peculiarly fitting.—Portland Journal.

Having set herself the most severe task possible, that of a song recital carried through by one performer, without relief or support of any kind but that of a capable accompanist, it may be said that Madame Maconda came through this ordeal with great credit to herself, and an immense amount of enthusiasm on the part of an audience which carried off the record for musical appreciativeness. Her voice is a very fine and equal soprano—admirably trained and in the very prime of its condition; its notes are pure, firm, and delightfully sweet. Its equable level of quality and splendid elasticity are perhaps more pronounced than its dramatic possibilities. With regard to the latter, however, it must be confessed that the occasion was scarcely calculated to elicit them. Madame Maconda's songs were of a finished and artistic sort, and many of them were serious performances, including a selection from Handel's "Parthenope," an aria from Mozart's "Magic Flute," and one from "Traviata" by Verdi, "When Celia Sings," by Moir, and three morceaux by Schumann, with a waltz song by that tone poet, J. Strauss, were comprised in a selection which, in many respects, and as belonging to a mono-performance, was extraordinarily above the common. Florence McMillan accompanied with considerable taste.—Vancouver Daily Province, October 22, 1907.

One of the most delightful events of the week was the reception tendered to Madame Maconda in the Hotel Vancouver yesterday afternoon, at which over a hundred ladies were present. Madame Maconda received her guests in the green drawing-room, where shaded lights and brightly burning fires rendered the apartment very attractive. She was assisted by the patronesses: Lady Tupper, Mrs. Bethune, Mrs. Buscombe, Mrs. Henshaw and Mrs. Walter Nichol, Mrs. Peter being unavoidably absent. Each guest was presented in turn to the famous prima donna, whose gracious manner and charming welcome at once endeared her to all present. Madame Maconda chatted most delightfully with every one, and looked very handsome in her exquisite gown of white lace. Her personality is extremely fascinating.—Vancouver Daily News-Advertiser.

With a rare singing quality of voice, that delighted a small but appreciative audience, Madame Maconda last night at the First Methodist Church fulfilled all the enthusiastic promises that had been made for her. Madame Maconda proved a beautiful woman as well as a wonderful tone artist, and at the expiration of her first number, the prayer from Puccini's "Tosca," she had charmed her listeners. Perhaps the singer's upper head tones are the most remarkable, though the tenderness and richness of her lower notes were fully as beautiful. Quaint and pretty, a bit from a Handel opera, "Qual farfelletta" was greeted with a storm of applause and the "Lass With the Delicate Air" followed as encore. A charming little cluster of French songs next rippled from the singer's lips. Saint-Saëns' "Pourquoi rester seulette" proving the favorite of these. The aria from "The Magic Flute" gave Madame Maconda her first opportunity to show the wonderful flexibility of her voice, and her silvery and flute-like tones were perfect in this dainty number. After her French selections the singer gave a number of English gems, MacDowell's "Long Ago" being sung with fine feeling and tenderness. The aria from Verdi's "Ah, fors e lui" was probably her most satisfactory offering, while the triolet of little German songs of Schumann's proved her richness of repertory and expression. As a final number, sending every one away with pleasant memories, Madame Maconda gave Strauss' irresistible waltz, "Voci di Primavera."—Salt Lake City Herald, October 29, 1907.

Madame Maconda sang in Italian for the first part of her program, then in German and finally in English. As she sang Mozart's beautiful aria, "The Magic Flute," her high notes rose superbly limpid and her clear, mellow voice was under perfect command. Her most brilliant effort, however, was the last number, the "Voci di Primavera," by Strauss, but perhaps the most difficult attempt was her fine rendering of Verdi's aria, "Ah, fors e lui," from "Traviata." This number won a tremendous burst of applause from her delighted audience, to which she graciously responded with an encore. In fact, she was more than unusually kind in this respect.—Salt Lake Tribune.

Madame Maconda, the famous soprano, pleased an appreciative gathering of music lovers last night at the First Methodist Church. The promise of a good musical program was fulfilled to the very letter. Leading numbers in various tongues were included in her singing and every number was of a pleasing nature. Her tones

were soft and clear, at times wonderfully flexible, and always as clean cut as the human voice could make them. To use a common expression, there was not a single rough edge on any of her tones. She could reach the upper tones as readily as she could simmer her voice down into the flute-like sounds.—Salt Lake Evening Telegram.

Maconda sang yesterday the well known aria from "Traviata," with its opportunity for vocal flights. As an illustration of difficulties overcome, it was finely carried out. The charm of her appearance was in the encore, a little German waltz song, very rich in melody and which, I think, was written many years ago for Patti, to demonstrate that great diva's grace of phrasing and rare technical skill. Maconda carried the song beautifully, and won the hearts of her audience.—Denver Post, November 2, 1907.

Of course the splendid audience was eager to hear Maconda, and there was an anticipatory flutter of programs, a rustle of fine frocks as the rather impressive lady came on for the first number. Madame Maconda has sung here before. She created an excellent impression a few years ago with the Tuesday Musical Club. That impression was intensified yesterday afternoon. Her art, it seems, has steadily broadened and developed. Maconda's voice is unusual, her style and delivery excellent. Her opening number, Verdi's difficult but entrancing "Ah, fors e lui," from "Traviata," makes the highest musical demands, but she sang it with astonishing ease and finish. Warm and cordial was the applause following her performance, and the artist gracefully responded by singing "Frühlingsstimmen," a German waltz song treating of the springtime, and which again displayed fine schooling and delightful versatility.—Denver Republican.

Although Madame Maconda has sung in Denver before, the increased richness of her voice, coupled with the perfect technique, bespoke of increased powers that had come to her in the interval succeeding her previous visit here a few years ago, when she was with the Tuesday Musical Club.—Denver Times.

Madame Maconda made a decided hit with the audience, singing "Ah, fors e lui," one of Verdi's finest melodies, and giving Strauss' "Voices of Spring" for an encore. She has a rich, sweet and unusually clear voice, and Cavallo directed the accompaniment so as to give the singer the best possible chance. She had applause enough to warrant another encore, but the hour was getting late. For that matter, the orchestra was offered several encores, but had to refuse them. Madame Maconda is one of the best sopranos we have heard here this year.—Denver Daily News.

The Emma Howe-Fabri Opera School.

The name of Emma Howe, as known to the leading musical public of America, stands for something. For the past several years, season after season, her output of beautiful voices has swelled the stars' list in foreign opera. No teacher in the East can count, in numbers, as many professional singers of all kinds as can Emma Howe-Fabri. She herself singing with a delightful voice, demonstrates to her pupils the art of a perfect tone. In the Howe-Fabri studios, with the prestige of Lo Guidice-Fabri, the master of the Italian tongue and dramatic action (being himself a pupil of the great Cotogri, of Rome), and Madame Fabri, the advantage is apparent to the pupil. Several professional programs are in preparation by advanced pupils to begin in public, and Madame Fabri states that the enthusiasm of the school, in all departments, was never more apparent. Professor Fabri's lectures at the Tuileries will prove one of the intellectual feasts of Boston's season. The studios are in the Pierce Building.

Birdie Blye Opens Season in Ohio.

Birdie Blye opened her season in Ohio, where she had immense success, and in each instance return engagements were made. Madame Blye speaks in warmest praise of the work done at some of the educational institutions she visited, particularly at Dana's Institute in Warren, and the Northeastern Ohio Normal School at Canfield. In the latter place Madame Blye's recital was given in the famous old hall where McKinley was admitted to the bar. Madame Blye was the recipient of many social attentions, and in Warren was guest of honor at the dedication of the new hospital. This week Madame Blye will leave for Iowa for a series of recitals, beginning in Des Moines, November 15.

Music Teachers' National Association.

The Music Teachers' National Association will hold its annual meeting at Columbia University, New York City, on Friday, Saturday, Monday and Tuesday, December 27 to 31, this being its twenty-ninth meeting and the first to be held in the winter. The change of date is adopted both because of the difficulty of fixing upon a time in the summer that is convenient for all classes of members, and because the Christmas season in a city like New York offers conspicuous collateral advantages for those in attendance, especially in the way of music of the highest order. The program is so planned as to leave all the evenings except one free from association appointments, and also Saturday afternoon.

Halevy Singing Society Concert.

The Halevy Singing Society, Leon M. Kramer, musical director, gave a successful concert Sunday night, November 10, at Educational Alliance Hall, New York City. The Society was assisted by Melanie Guttman Rice, soprano; Leo Lieberman, tenor; Aurel Borrisa, baritone; Richard Burgin, violin; J. B. Heymann and L. Miller, accompanists.

RUDOLPH GANZ IN RECITAL.

Rudolph Ganz afforded New York lovers of piano recitals some new sensations last Friday afternoon, November 8, when he produced this original program at Mendelssohn Hall:

Sonata, op. 26, A flat major.....Beethoven
Capriccio in B minor.....Brahms
Rhapsody in F sharp minor (first time in America).....Dohnányi
Rhapsody in C major (first time in America).....Dohnányi
Sonata, op. 11, in F sharp minor.....Schumann
Oiseaux tristes (Sad Birds), (first time in America).....Ravel
Barque sur l'Océan (Little Boat on the Ocean), (first time in America).....Ravel
Le chemin de fer (The Railroad), (first time in America).....Alkan
Chant Polonais.....Chopin-Liszt
Mephisto Waltz (first time in America).....Liszt-Busoni

Ganz is no newcomer in this city, where he has made previous and exceptionally successful appearances with orchestra and in recital. Since then his artistic tours took him to Europe, and there, too, he was admired and fêted by the public and the critics. One thing about the man never failed to win especial notice everywhere, and that is his courageous willingness to depart from the hackneyed piano program and to present to his hearers meritorious works by ancients and moderns which many of his con-

temporaries neglect or ignore from habit and oftentimes from meaner motives.

Ganz opened his program with a number that was familiar enough, but will never become tiresome in the interpretation he offered. The structure of the work was indicated with analytical clearness, and also in every other formal aspect the performance was above the criticism of even the most captious pedant. However, it was the warm feeling and the sense for tonal beauty that most pleased the majority of Ganz's hearers, for it has by now become a generally accepted belief in New York that Beethoven did not write his music with a rule and compass, and therefore should not be measured off to the public with those instruments. Ganz approaches his Beethoven from the human side, and the results achieved more than justify the method.

The lovely little Brahms capriccio—a real inspiration—was played with rare charm and bridged the way to the



RUDOLPH GANZ.

Dohnányi rhapsodies, two works of fine workmanship and interesting content, presented by Ganz with a wide variety of color, dramatic nuances and masterful understanding of the rhapsodical Hungarian manner in musical performance.

Schumann's sonatas are not too frequently done in public nowadays, although there seems to be no plausible reason for the lapse, as the G minor and F sharp minor works in that form belong to the finest things Schumann ever wrote for piano—not even excepting the concerto, the "Etudes Symphoniques" and the "Fantasia." Ganz delivered the F sharp minor sonata in impeccable style, with full exposition of its rich rhythmic and melodic life, and all its poetry, passion and poignancy. It was Schumann playing in the grand manner, and the audience quick to realize the import of what it heard, rewarded Ganz with the most resounding applause of the afternoon, and indeed it was the best of his many fine achievements.

The Ravel pieces are picturesque musical moods in the newest French harmonic method, and Ganz extracted their full measure of atmospheric suggestiveness and exotic beauty. The Alkan morceau is "program" music for the piano, and it told its story graphically under Ganz's nimble fingers and wrists, beside winning for the player a veritable technical triumph. After a delicate and delightful reading of "Chant Polonais," Ganz plunged into Liszt's powerful and melodramatic "Mephisto" waltz, and gave that surging and sardonic composition a performance which brought the house to its feet and earned sheer endless recalls and encores for the player.

If there is any criticism to be made of Ganz it would

have to be in the direction of his manly and straightforward method of interpretation, which concerns itself only with the matter in hand, eschews all mannerisms personal and musical, and makes no concessions whatever in piano song to the school of slobbering sentimentalists. "If that be a fault, then make the most of it, Horatio," as King Lear did not say.

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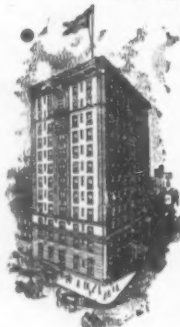
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2. OVERTURE, "LEONORA," No. 3.....Beethoven
3. (a) ASSES TOE.....Grieg
- (b) IN DER HALLE DES BERGKONIGS.....from "Peer Gynt".....Grieg
4. CONCERTO.....Lalo
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KUBELIK'S HIPPODROME DEBUT.

The Great Violinist Arouses Tumultuous Enthusiasm.

An audience whose size was limited only by the capacity of the vast Hippodrome greeted and acclaimed Jan Kubelik at his opening concert there last Sunday evening, November 10. The Russian Symphony Orchestra assisted in the following program:

Firlander, Symphonic Poem.....	Sibelius
Orchestra.....	
Concerto, A major, op. 43.....	Sinding
Kubelik.....	
Berceuse.....	Jørnfeldt
Hopak (Russian Dance).....	Musorgski
In the Aul.....	Ippolitow-Ivanow
March of the Sardar.....	Ippolitow-Ivanow
Orchestra.....	
Romanze, G major.....	Beethoven
Havannaise.....	Saint-Saëns
Kubelik.....	
March Slav.....	Tchaikowsky
Orchestra.....	
Witches' Dance.....	Paganini
Kubelik.....	

It is late in the day to tell the American public how Kubelik plays, for that artist is one of the standard musical favorites in this country and our public has crowded his concerts so often that it seems as though no music lover on these shores had neglected to hear the Bohemian wizard of the violin.

A wizard he is in verity, for no one in the world excels him in the ease, and grace, and absolute perfection with which he handles the technics of his instrument; and where once the critic might have had reason to find fault with Kubelik's lack of soul and his seeming indifference to sheer musical beauty as such, he now disarms even the most captious caviller by the earnestness and dignity of his interpretation and the almost endless wealth of nuances in tone and phrasing with which he makes that interpretation esthetic and appealing. Kubelik's tone is more voluminous than formerly and it has taken on many new tints, multicolored and tender. His general style, too, is broader, and now waxes warm and impassioned where once it was merely suave and ingratiating. There is in his playing the perfection of taste, combined with musicianship of the most refined sort and an individual charm of delivery unique with Kubelik.

The Sinding concerto is in no sense a showpiece and in that solid work, Kubelik at once manifested his prowess

as an interpreter serious in aim and sure in achievement. He laid clear the form of the composition and at the same time filled his analysis with rare tonal loveliness. It was the performance of a ripe and richly gifted musician, and it lent to the Sinding concerto a measure of interest which it does not possess inherently. The work is well made but hardly belongs to the inspired productions in violin literature.

Beethoven's romanze allowed play for chaste delivery and velvety tone, qualities which belong to Kubelik's best. The Saint-Saëns number was a gem of piquant and alluring violin tricks and whimsies.

Naturally enough, the crux of the evening centered in Paganini, whose music served as Kubelik's first stepping stone to fame less than a decade ago in London. The magic lightness of his bow, the almost inconceivable rapidity of his left hand, and the accuracy and brilliance of his double stopping aroused the same sensational enthusiasm that is always created by his Paganini playing.

Thunderous applause proclaimed the delight of the audience and they recalled the artist again and again until he gratified them with dozens of bows and several encores which brought forth renewed shouts of joy and redoubled tributes of stamping and hand clapping. It was a memorable evening in every sense of the word.

University of Illinois Auditorium Dedicated.

CHAMPAIGN, Ill., November 7, 1907.

The new auditorium at the University of Illinois, in Urbana, was opened on November 4 and 5 with a series of concerts and other exercises in honor of Edward MacDowell. It was the intention of the university authorities, in the dedication of this building to general university purposes, to mark a new relation between the State university and the world of musical education. In furthering this intention, plans were laid to make the exercises a tribute to the work of the greatest American composer, to be selected by the vote of the musicians and music teachers of the country. That choice fell upon Edward MacDowell, to whom a memorial tablet has been placed in the new building.

The program was made up of three parts. In the first, held on the afternoon of November 4, when brief addresses were made by the architect, C. H. Blackall, of Boston, an alumnus of the university, and Professor N. A. Wells, designer of the MacDowell memorial tablet, President E. J. James outlined clearly his views as to the relation between State education and the cultivation of the fine arts, especially of music. In this he struck a new note in educational policy and pointed the way to broader responsibilities which the State university must bear in the world of artistic education.

The address of the occasion was delivered by Hamlin Garland, who, as an intimate friend of Mr. MacDowell, spoke touchingly and beautifully of the man, of his great soul and spirit, and his purpose to embody in his compositions a new, fresh and virile conception of musical possibilities. Mr. Garland's address touched delicately upon the life, the ideals, the aspirations and the tragedy of this

greatest of living American composers. He made clear the working out of great manhood through music, and with a poet's touch brought the audience to an intimate feeling of all that MacDowell and his music signifies in the culture of America and the world.

The second part of the program was a concert of lyric compositions, given by the faculty of the University School of Music, and a lecture-recital on the "Eroica Sonata," by N. J. Corey; and the third was made up of MacDowell's orchestral pieces, given by the Theodore Thomas Orchestra, and including the first concerto, played by William H. Sherwood.

National Association of Teachers of Singing.

The first regular general monthly meeting of the National Association of Teachers of Singing will be held on Tuesday, November 19, at 8:15 p. m., at Steinway Hall, 107 East Fourteenth street, New York City. Hermann Klein, chairman of the executive board, will preside, and an interesting address will be delivered, after which members will be invited to express their views upon the subject of the address. Steinway & Sons have very kindly granted the gratuitous use of their hall for the meetings of the association. Since Tuesday, October 9, the executive board has been holding fortnightly meetings. In addition to the transaction of the usual business the board has been chiefly directing its endeavors to the formulation of plans for examinations for the teachers' diploma of the association. These plans are now well advanced and it is hoped that the examining board will begin its operations early in the new year. The executive members are treating the question in a very broad and liberal spirit—nothing cramped or prejudiced, but with an earnest desire and endeavor to recognize a teacher's talent in every branch of the art, while sternly reproving any kind of charlatanism. The ranks of the members have received important additions by the accession of several of the most prominent New York teachers, and applications for membership are coming in steadily. Candidates for the diploma of the association may now send in their names to the secretary, Dr. Arthur de Guichard, 143 West Forty-second street, New York City, who will be glad to give any information about the association and its objects. The executive board consists of Anna Lankow, Katherine von Klenner, Anna Ziegler, W. Nelson Burritt, E. Presson Miller, Isidore Luckstone, H. Wilber Greene, Oscar Saenger, Hermann Klein, chairman, and Arthur de Guichard, secretary.

Mr. and Mrs. Huss Back in New York.

Mr. and Mrs. Henry Holden Huss returned to New York later than usual this year from their charming summer home at Lake George, where they gave several delightful musicales and concerts in their own large studio adjoining their cottage. Mr. Huss is busy teaching a large class of piano pupils, among whom are many teachers. Mrs. Huss finds time in the midst of her concert duties for a few specially chosen vocal pupils. One of the most talented of these, Eva May Campbell, who made her debut at Mendelssohn Hall last spring, has recently had several very successful public appearances in the South.

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CINCINNATI, November 9, 1907.

The first faculty concert of the College of Music, Friday night, in the Odeon, had a double interest, inasmuch as it was the Cincinnati debut of the new head of the violin department, Henri Ern. The program was essentially classic, and in the ensemble numbers—Mozart's sonata, E flat major, and Beethoven's sonata, D major—the piano part was played by Romeo Gorno. Mr. Ern left a noble impression of his art, and is altogether to be placed in favorable juxtaposition with his distinguished predecessor. He is classic in his taste and this predominance is apt to be severe. He gave a beautiful reading of the Bach chaconne, clean cut as a shaft, with noble breadth of tone and impressive simplicity. His own compositions—"Capriccio" and "Dead Leaf," which he interpreted *con amore*, have a quaint, genuine interest, the latter being uniquely somber and sympathetic in its coloring. In the polonaise, A minor, by Wieniawski, he showed the virtuoso side of his equipment, but its playing lacked somewhat in dash and brilliancy. The two sonatas were thoroughly enjoyable, and in them Mr. Gorno proved himself a master of ensemble playing such as is rarely found, emphasizing every musical requirement and blending his tones to artistic value. The Beethoven sonata was a straightforward interpretation with sentiment, but without sentimentality, with attention to every detail of nuance and profound with meaning. The Mozart sonata moved along with lightness, grace and buoyancy.

The College of Music set the season's ball a-rolling last night in the Odeon, when Signor Albino Gorno presented some of his pupils in recital, assisted by pupils of Signor Lino Mattioli. Helen Sebel presented altogether a remarkable performance in the Chopin scherzo, B flat minor. The *larghetto* from the Chopin F minor concerto, with second piano accompaniment, was given by Miss Alla Wright with a genuine Chopin inflection and intensity. Hazel Belle McHenry revealed a command of tone-coloring and delicacy, together with a fine sense of proportion. Lillian Kreimer presented Schubert's "Am Meer" with considerable temperament. She also gave a selection from "The Well Tempered Clavichord" and Chopin's tarantelle. A flat. Grover T. Davis gave a reading of the Clavichord Berceuse. Ethel Bailey played a sarabande, A major, by Rameau. Mr. Mattioli may feel proud of his two vocalists. They both have voices of distinction. Corinne Russell, who sang an aria from Haydn's "Orfeo," has a voice of the purest quality that carries well. Ruth Morgan sang an aria from "Rinaldo," and "Hark, Hark," by Purcell, with intensity of expression.

Joseph O'Meara will make his formal public appearance since becoming principal of the departments of elocution and dramatic art at the College of Music, on next Thursday evening, at the Odeon. With the close of the last theatrical season, when he played leads to Nance O'Neill in "The Sorceress," Mr. O'Meara retired from the stage to the studio. The College presents him with Louis Victor Saar, pianist, in "An Evening of Melodrama." The program will be in three parts, opening with a reading of "Manfred," Byron's poem, with Schumann music. An interpretation of "David Garrick" in three scenes by Mr. O'Meara, unassisted, will follow. He will assume the eight leading characters with attention to detail and color. The program closes with "The Witch's Song," by Ernest Von Wildenbruch, and music by Max Schillings. It is not often that lovers of music and the drama in this city are given the opportunity to enjoy such an artistic evening. Both gentlemen occupy prominent places in their respective specialties, Mr. Saar being thoroughly familiar with the modern monologue through numerous public and private performances abroad and in the East, while Mr. O'Meara is happily endowed with a magnificent voice, and his phrasing and conception of his lines have been widely commented upon during his long career as a leading man.

The second of the series of historical song recitals by the pupils of Pietro Florida will be given in the Odeon, next Tuesday night. The purpose of the series is to give the modern singer an acquaintance with "The Song," from

its beginning to the present time, and to give a hearing of many precious gems of song that were popular during the days of folksongs and the troubadours. It is unfortunate that many of these songs have been neglected in the overwhelming production of works by the prolific writers who flourished in the interim and those of the present time. The professional singer is wont to select songs that will show off his voice to the best advantage, rather than select songs for their own beauty. Signor Florida has undertaken a trying task in seeking out the best of the vocal works of this early period, beginning with the thirteenth century, and serious students and professional singers should not miss the opportunity thus offered. Many of these songs have never been heard publicly in America, and all of the accompaniments have been made by Signor Florida.

Madame Alvano, who recently opened a voice studio in Odd Fellows' Temple, is preparing for a recital in December. Mabelle Conaway, a contralto pupil of Madame Alvano's, from Pittsburgh, Pa., has joined the "Song Birds" company on the Keith circuit. Alice Morris, recently of Covington, Ky., now of Middlesboro, Ky., and soprano pupil of Madame Alvano, sang two selections at a convention last week.

The Norwood Musical Club opened its season with a song recital by Corinne Moore Lawson at Norwood Library Hall, Tuesday, October 29. Mrs. Lawson is one of Cincinnati's favorite artists. Her wonderful musical ability and charming manner never fail to delight her audience.

The board of directors of the Musical Art Society makes its announcement of a second series of concerts. This mixed chorus of eighty professional singers has been brought together by Edwin W. Glover for the purpose of presenting those works which can be adequately performed only when the choir is a highly efficient body of trained voices. The repertory of the society embraces all that is best in the smaller forms of vocal composition from the sixteenth and seventeenth centuries, à capella works of Palestrina, Praetorius, Vittoria, Gabrieli, De Pres, Sweelinck, Eccard, etc., to the more modern writings of Cornelius, Liszt, Brahms, Tancieff, Strauss, Reger, etc. A special feature of the programs is the presentation of the motets and cantatas of Bach, following as nearly as possible the original scoring. In these works the society will have the assistance of an orchestra. The concerts, three in number, will be held in the Auditorium, Seventh and Elm streets. No tickets will be sold to any except an associate member, and no seats reserved. The price, \$6 for the season of three concerts, entitles the subscriber to two tickets for each concert. The number of subscriptions, owing to the size of the hall, will be limited to 300. The programs are as follows:

First Concert—Thursday evening, December 19, 1907: "Pater Noster," Palestrina; "Tenebrae Factae Sunt," Palestrina; "Alla Trinita," arranged by Burney; "Crucifixus," Lotti; hymn, "Adoro te Devote," Gorno; cantata, "O Light Everlasting," Bach; "Ave Maria Stella," Grieg; "The Ancestral Tomb," Cornelius; "Cherubim Song" (No. 7), Bortnyansky; "The Bells of St. Michael's Tower," Knyvett-Stewart; "137th Psalm," Liszt; "Tafelied," Brahms.

Second Concert—Thursday evening, February 13, 1908: "Exultate Deo," Palestrina; "O Domine Jesu Christe," Palestrina; "O Bone Jesu," Palestrina; "Terra Tremuit," Elsenheimer; "Ave Maria," Brahms; cantata, "Sleepers' Wake," Bach; "Elegy," Beethoven; "Ay Wakin', O!" (Scotch melody), arranged by Lamberth; "Virena," Brahms; "Light Celestial," Tchaikowsky; "Chorus of Homage," Gericke; Quartets, op. 92, Brahms.

Third Concert—Thursday evening, April 23, 1908: "Missa Paucis Marcellis" (Kyrie-Gloria), Palestrina; "Jesu Dulcis," Vittoria; "O Fili et Filiae," Leising; "Caligaverunt Oculi Mei," Haydn; "Veni Sancte Spiritus," Tappert; "Motet-Jesu, Priceless Treasure," Bach; "Ave Maria," Mendelssohn; "A Legend," Tchaikowsky; "Spring Delight," Col; "Lullaby Aspiration from the Bavarian Highlands," Elgar; "Sunrise," Tancieff; "Chor der Engel" (by request), Liszt.

The chorus is constituted as follows: Sopranos—Jeanette Alexander, Mrs. C. S. Bennett, Irmgard Bicker, Mrs. Paul Bliss, Margaret Boland, Catherine F. Bowen, Caroline Rieder-Bohmer, Nellie Brennan, Mary Conrey, Mrs. F. McNight-Covalt, Lillie Dickman, Martha E. Deikmeier, Emily Hoffmann, Ethel Irwin, Grace Keller, Lulu Kindeberger, Olga Rapp, Estelle Krippner-Shealor, Isabel W. Sparkes, Mrs. A. Spicker, E. Corinne Stevens, Helen F. Summey, Monica Sutkamp, Mrs. Dell Kendall-Werthner and Helen Woods; altos—Eleanor Bain, Charlotte L. Callahan, Mrs. Bert T. Ellis, Virginia Gottlieb, Olive E. Hamer, Mabel Hill, Helen Hinkle, Wilhelmina Hoffman, Mrs. M. A. Kellerman, Gussie Litzendorf, Alma Marks, Amanda Maull, Mildred Merryweather, Amy Nelson, Maud Rains, Flora McIvor-Smith, Sylvia Spritz, Tecla Vigna, Beatrice Williams, Laura Wilson and Martha Wilson; tenors—William Beck, George Bagby, Paul Bliss, Leslie K. Chilton, A. G. Cornelius, Ernest Cobb, Sidney J. Cowen, Herman Ditmar, John A. Hoffman, Karl W. Knorr, Hougard Nielsen, Raymond J. Redmond, K. O. Staps, Joseph Shaw, D. F. Summey, Frank Wright; bass—Stanley L. Baughman, S. W. Coffman, Edwin L. Christina, Bert T. Ellis, John C. Hersh, George H. Kat-

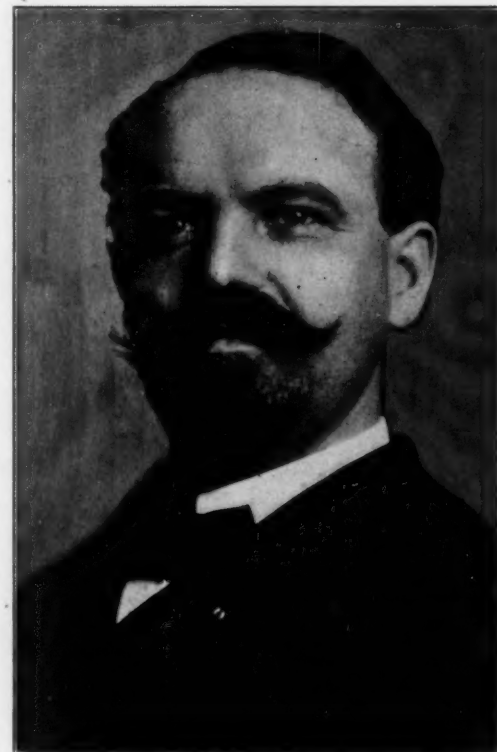
tenhorn, Bert Lyons, Elliott Middleton, J. M. Pendery, J. D. Reager, D. Walter Rogers, the Rev. David A. Schaefer, Gilbert Schramm, H. D. Startzman, Charles H. Voige, Emerson Williams and G. H. Wilson.

The auction sale for the choice of Symphony seats will be held on Monday and Tuesday at the Woman's Club rooms.

J. A. HOMAN.

DOWNING'S CONCERT IN NEWARK.

George H. Downing, baritone and director of the music at St. Luke's Methodist Episcopal Church, Newark, N. J., assisted by George Oscar Bowen, tenor, and Helen Scholder, cellist, gave a concert in the church November 7, which well showed his capabilities in that line. He sang during the evening a round dozen of songs, ranging from Giordani to Gounod, and in every one of them showed a power of characterization most unusual. The sustained character of "Caro mio ben," the flexibility of voice demanded in Gounod's "Vulcan's Song," the tenderness of "Songs My Mother Taught Me," the humor of "Long Ago in Alcala," the dignity of "Honor and Arms"—all these qualities were there, and Downing showed himself a singer



GEORGE H. DOWNING.

of mental and musical equipment far beyond the usual singer. Pontius' "A Prayer of Love" was of infinite tenderness, sustained pianissimo; its exact opposite was heard in "The Conqueror," by Bischoff, which was a dramatic poem of much intensity. At the beginning of the concert Tenor Bowen united with him in "Flow Gently, Sweet Deva," and nearly the entire list was sung by Downing without the notes, unfaltering, secure, confident. Mr. Bowen did good work, a new song by Haile as well as others by Finden and Tours showing a fine tenor voice, of much expression; he had to sing encores. Little Helen Scholder created wonder with her artistic cello playing. She, too, was obliged to grant an encore piece. The program of over two dozen items was over at 10 o'clock—a model of brevity. Lucy J. Stephens, organist of the church, played the accompaniments excellently for the singers, and Mrs. Grienauer for Helen Scholder. A churchful of people heard a very enjoyable concert, and expressed appreciation in unmistakable terms during and after the concert.

Oley Speaks, Singer and Composer.

Oley Speaks sang in the performance of "The Persian Garden," given at Wooster, Ohio, October 29. The basso is engaged for "The Messiah," with the Columbus (Ohio) Oratorio Society, December 26. Another booking in the Buckeye State includes a concert in Lima with the Choral Society of that town, on March 4. Mr. Speaks continues to hear only favorable news of his recent compositions. "Never a Winter but Sang of May" and "By the Waters of Babylon" and "Life." David Bispham is singing "Life," and it is reported that this song is having the largest sale of any yet published from Mr. Sparks' fertile pen. "On the Road to Mandalay," another Speaks song, will be published this week. Herbert Witherspoon, Gwilym Miles, Frank Croxton and Louis Haslanger are putting this song on their programs.



WASHINGTON, D. C., November 9, 1907.

Washington was duly honored this week by Henry Savage, who, following the precedent established last year by the opening of "Madam Butterfly" in this city, brought his new opera, "Tom Jones," to be tried out before taking it to New York. Mr. Savage again demonstrated his wisdom in selecting the capital for such an event, for the previous performance of the opera during a week at Plainfield can scarcely be counted as the official debut of Fielding's merry characters in America, in their new musical setting by Edward German, with the libretto by Alexander M. Thompson and Robert Courtneidge, and the lyrics by Charles H. Taylor. Edward German spent the week in Washington and personally directed the rehearsals. It would be hard to imagine a composer of greater modesty and diffidence than Mr. German, for, instead of making the first production of his opera in any American city the occasion for a personal triumph, all such tendencies were actually discouraged. After the second act, for example, just at the moment when the applause was at its height and there were cries of "German," the lights were turned up and all hope of a personal view of the composer and a little curtain speech from him suddenly vanished. The enthusiastic applause which greeted many of the musical numbers often went without response in the way of a repetition, and when an encore was granted it was limited to a very small portion of the original song. Conductor Herman Perlet, who was a most satisfactory director, wisely refrained from acceding to these demands, for the play was not let out before twenty minutes after eleven, and it would have been injudicious to prolong the opera to a later hour. As it was, there were several cuts in the original score, and at least two interpolations—"Dream o' Day Jill" and the song, "Neptune." The cast was for the main part as follows:

Tom Jones, a foundling.....	Van Rensselaer Wheeler
Mr. Allworthy, a Somersetshire magistrate.....	Albert Pellaton
Blifil, his nephew.....	Vaughan Trevor
Benjamin Partridge, a village barber.....	William Norris
Squire Western, "a fine old English gentleman".....	Henry Norman
Gregory.....	John Bunney
Grizzle.....	His servants } Bernard Gorcy
Dobbin.....	Charles Horne
An Officer.....	T. D. Crittenden
Sophia, Squire Western's daughter.....	Louise Gunning
Honour, maid to Sophia.....	Gertrude Quinlan
Lady Bellaston, a lady of quality.....	Laura Butler
Hostess of the Inn, at Upton.....	Florence Burdett

There are three acts, and the scenes are laid in Squire Western's garden, the inn at Upton and Ranelagh Gardens. According to the usual custom with all Savage productions, the opera is beautifully mounted and the costumes

and scenic effects are both lavish and gorgeous. The music, which is based upon old English dance music and old English folk music, is, of course, the chief feature of the opera. The orchestra of twenty-five pieces, under the direction of Conductor Herman Perlet, interpreted very capably the instrumental score, and the chorus and principals all acquitted themselves admirably in the vocal portions. Especially was this true of Louise Gunning, of New Rochelle, who won her audience in the charming waltz song she sings in the last act, and which will, no doubt, be classed with the waltz song from "Romeo and Juliet" and other favorite concert selections.

Mr. German demonstrates his very pleasing talent in part-song writing throughout the opera, which abounds in many concerted numbers in the way of trios and quartets, to say nothing of the splendidly constructed finales, of which that closing the second act is a model. There are numerous examples of humor in the music, among which may be counted "West Country Lad," the first solo sung by Tom; the ensemble number, "The Barley Mow," which tells of the quart pot, the pint pot, the pippikin and the nipperkin; and "Neptune," sung by Partridge, in the last act. The opera has a "Laughing Trio" and a madrigal, both of which are very interesting. Among the more beautiful numbers are the romances sung by Tom and Sophia, some of which were omitted in this week's performances; the vocal part of the dance opening in the third act, and Honour's song, "All for a Green Ribbon." The barcarolle for ladies' voices, preceding the waltz song, is a very charming bit, as is also Sophia's song, "Dream o' Day Jill."

The opera is full of clever spoken lines, and the costumes, scenery, acting and music all combine to give a charming picture of English country life as it was in the eighteenth century. The music is refined and delightful throughout, and should tend to discourage the cheap musical comedies from which the public has been suffering in this country and in England. Mr. German will leave for New York in a day or two. He sails for England on November 19.

Anita Heineck-Lloyd entertained a number of prominent musical people from Washington at her studio on H street last Tuesday in a social and musical way. During the course of the evening she graciously sang a number of songs and arias by Wagner, Tosti, Allitsen, La Forge, Leo Stern and others which served to display her coloratura work and also her command of the dramatic style. S. M. Fabian played delightfully a number of Chopin numbers, prefixing before each some charming verbal improvisations. Ouida Wheelock was an able accompanist.

Georgia Miller has announced a concert and studio recital, the latter by one of her pupils in conjunction with Mrs. Bradley McDuffie. The "Associated Studios" have postponed their Beethoven evening. The Rebew Orchestra has held its second rehearsal. The Choral Society has invited all the friends of its active members to be present at the rehearsals. The pupils of G. Frank Gebest have given a recital. Three church choirs in town have given noteworthy musical performances within the past week; Oscar Franklin Comstock, Dana C. Holland and John L. Apple were the directors of these performances. The Boston Symphony Orchestra gave an excellent performance last Tuesday, but a disappointing program, which included Schumann's overture "Genoveva," Bach's suite in B minor for flute and orchestra, and Mendelssohn's "Scotch" symphony.

BERENICE THOMPSON.

"TOM JONES" AS OPERETTA.

Fielding's novel is the basis of the libretto of the operetta of "Tom Jones," for which Mr. Edward German, an Englishman wrote excellent, real genuine, good music, as musicians call it. Mr. Savage, who is giving Americans an opportunity to sing in public under auspices that open the chances for a career in music sung in the vernacular, spared no outlay to have his operetta staged and manned and fitted properly, sumptuously, as they call it. Mr. Savage cannot make voices and does not occupy himself in training or preserving them; he offers to American men and women who believe that they are capable of singing the opening they all seem to desire. The music of Mr. German does its share in the same direction and shows us that we can hope for something in the light opera field far ahead of most of the trashy, copied, filched music accompanied by stupid horseplay called comic opera, which has been surfeiting the people of this country for years past.

Scenery—why it is a gorgeous array of color and where that is not required the architectural fitness makes it commendable. The English eighteenth century inn is not a New York drinking saloon, nor is the Squire's house a modern mansion. The chorus is lifelike, invigorating, sings in tune, acts, moves and plays with the play. The libretto is good English and the lyrics excellent in style, in form and in substance and the music of German is a true reproduction of English traditional examples which have been neglected through our ridiculous support—yes absurd popular backing of a commonplace operetta—stuff hardly fit for critical consideration. Mr. German had a reputation in advance of this operetta and he not only sustained it with his work but goes it one better. The madrigal was a fine revelation of a style that needs cultivation. The other numbers were grateful and the whole score is not only good for the ear but good for the eye of the musician.

Mr. Wheeler as Tom Jones did not have sufficient opportunity to do much vocal work. After the first act he was not awake to the emergencies. Mr. Norman was the typical old style English squire and John Bunney filled the part of Gregory as we have inherited it. The Sophia of Miss Gunning made a charming picture but this young singer will lose her voice if she does not change the method that forces her upper octaves into a tremolo. If she persists in this she will be tuneless and toneless very shortly, and there is no necessity for it at all. The same applies to Miss Butler, who has already developed an extensive tremolo. Both of these singers would have had more hearty applause had the tremolo not neutralized their effects.

Miss Quinlan has no such unpleasant endowment and her singing made the direct appeal; it went "home," as it may be called. And singers will always find that America rejects the tremolo. It is the same in grand opera.

Mr. Norris as Benjamin Partridge illustrates the difference between the art of low comedy and horse-play and it will be a study for those who desire to know this vast difference when they attend the performance of "Tom Jones." His acting in mimicry, in gait and attitude, in dramatic treatment and in the application of the instantaneous, the spontaneous humor is a joy. The audience did not hesitate to approve of this and with no uncertain declaration. He and Miss Quinlan balanced the sentimentality artistically and with a charming subtlety. The work is fit and will survive. This opening performance took place on Monday at the Astor Theater, here in New York.



SCENE FROM THE NEW OPERA, "TOM JONES."

CARRIE JACOBS-BOND'S VARIED TALENTS.

It is no little honor to have one's composition selected by a noted singer of Schumann-Heink's ability and programed on every occasion, yet this has been the case with Carrie Jacobs-Bond's song, "His Lullaby." At Schumann-Heink's concert given at Orchestra Hall, Chicago, on October 20, this song formed one in a miscellaneous group and was greatly enjoyed by the immense audience, who gave the most spontaneous applause, and would have liked it repeated. The Chicago Tribune in commenting on the concert said: "His Lullaby" was particularly favored by the audience, and there was clearly a desire for its repetition. It is a simple, sweet lullaby, supposedly sung by a father to his motherless babe, and as given by Madame Schumann-Heink took the audience and held it tense."

Mrs. Bond, personally a unique and interesting character, has published a long list of quaint and charming songs, set to poems, mostly original, containing a deep and very humane philosophy on everyday and ordinary events, that usually pass unnoticed by the average song writer. Perhaps one can do no better than quote Elbert Hubbard's remarks on Mrs. Bond's talent: "Art, at the last, is a matter of heart, not head; and this fact was brought home to me strongly a few weeks ago on hearing Carrie Jacobs-Bond. Here is a woman who writes poems, sets them to music and sings them in a manner that reveals the very acme of art. Her performance is all so gentle and unaffected that you think you could do the same yourself—simple, pattering little child-songs, set to tunes that sing themselves. But in some way they search out the corners of your soul, and make you think of the robin that used to sing at sunset, calling to his lost mate from the top of a tall poplar in the days of long ago. As a reader and a singer Carrie Jacobs-Bond is as subdued as a landscape by Monet, and as true and effective as a sketch by De Merville."

As interesting in every detail as the poet-composer herself, is the Bond Shop, from where all the Bond compositions are published. Delightfully situated at 5535 Drexel avenue, in a quiet residential section of Chicago, it fulfills not alone the commercial requirements but it is the home of a poet, every nook and corner suggesting the refined and lovely taste of the accomplished and energetic woman behind it all. Mrs. Bond has published innumerable songs—the list is too long to enumerate—and it is safe to say no class of songs appeals more deftly than hers to genuine heart throbs.

As an interpreter of her works Mrs. Bond is in great demand and is now on tour through the East and will appear at Philadelphia the week of November 17; New York, the week of November 23; at Wellesley College; Smith's College; the Ford School of Expression; and later will begin a tour through California and New Mexico that will eventually extend across the Pacific to Japan.

Recent Chicago appearances of Mrs. Bond were an afternoon for the Crysolite Club, and an afternoon at the

spiritual, and exquisitely fitting that subtlety of expression always found in all the Carrie Jacobs-Bond songs.

Philadelphia Artists' Recital in New York.

Mr. and Mrs. William F. Baird, Philadelphia artists, who have figured prominently in recital work in that city for several years, are to give a New York recital at Mendelssohn Hall on the afternoon of Tuesday, December 10. The concert will be under the direction of London Charlton.

Carl's Afternoon Organ Recitals.

William C. Carl will give a series of three free afternoon organ recitals in the Old First Presbyterian Church, Fifth



CARRIE JACOBS-BOND.

avenue and Twelfth street, New York City, beginning next Monday, November 18, at 4 o'clock; soloist, Maud Morgan, the distinguished harpist. The recitals will be given on successive Mondays at 4 o'clock, and the programs will contain several new works. The harp selections for next week will be: "Concertstück," Carl Alberstötter; "Meditation," op. 18, Gabriel Verdalla; "Legende," op. 122, Francis Thomé. All of the recitals are free to the public.

Philharmonic Program.

The first set of Philharmonic concerts will be given on Friday afternoon, November 15, and Saturday evening, November 16. The program is as follows, Kirkby-Lunn being the soloist:

Prelude, Chorale and Fugue.....Bach-Albert
La Captive, for contralto.....Berlioz
Suite, Peer Gynt, No. 1.....Grieg
Hymnus (Schiller).....Strauss
Symphony, No. 4.....Tchaikowsky

Claude Cunningham's December Bookings

Claude Cunningham, the baritone, is booked to sing in the following towns during the first half of December: December 3, Bryan, Tex.; December 5, Houston, Tex.; December 10, with the Apollo Club, of Detroit, Mich.; December 11, with the Apollo Club, of Fort Wayne, Ind.; December 13, at Oberlin, Ohio, in a performance of "The Beatitudes."

Otto Taubmann's new opera "Saengerweihe" will be given at the Dessau Opera.

De Pachmann Program.

De Pachmann will play the following program at his recital in Carnegie Hall, Tuesday afternoon, November 19: Sonata, A major.....Dominico Scarlatti
Fantasia, No. 18, C minor.....Mozart
Perpetuum Mobile, op. 24, C major.....Weber
Rondo Capriccioso, op. 14, E minor.....Mendelssohn
Romanze, op. 28, No. 2, F sharp.....Schumann
Gavotte, op. 14, A flat minor.....Sgambati
La Filieuse, op. 157, No. 2, F sharp.....Raff-Henselt
En Automne, op. 36, No. 4, B flat minor.....Moszkowski
Polka, op. 9, No. 2, B flat major.....Tchaikowsky
Nocturne, op. 27, No. 2, D flat.....Chopin
Prelude, op. 28, No. 19, E flat major.....Chopin
Prelude, op. 28, No. 16, B flat minor.....Chopin
Etude, op. 25, No. 1, A flat major.....Chopin
Etude, op. 25, No. 3, F major.....Chopin
Mazurka, op. 56, No. 2, C major.....Chopin
Grand Valse Brillante, op. 34, No. 1, A flat.....Chopin

New Conservatory of Music in Kansas City.

KANSAS CITY, Mo., November 7, 1907.

The Kansas City Conservatory of Music is an institution that should be encouraged by all means. Everything is helped by the existence of a prosperous musical center in a thriving city. Private studios are sometimes nervous about the grouping of talent, the classing of pupils, and fear loss to themselves; history of such matters proves, on the contrary, that a conservatory invariably attracts an influx of pupils to a town. The companionship, competition and classment give stimulus and life to lesson taking. But parents and students are not long in discovering that the conservatory serves one purpose in musical education, the private studio quite another, and the public school a class all by itself—all in touch with each other, but distinct in effort and result. The more conservatories the more studios, and the more active public school music interest in a town the greater the number of students of music in the town and coming into it for instruction. The thing to do is to play into each other's hands and make music the fashion, a necessity of the city's life. People cannot live on "business" alone, which, after all, is but a means to this other life which the women, children, and many men of a city hunger for, consciously or unconsciously. Much of the unhappiness, restlessness and separation between members of a home would be averted if a city took proper hold of its musical efforts and made home attractive and busy for the members not engaged in money making. This conservatory in Kansas City is new, is headed by faithful and energetic organization, has a group of teachers of name, reputation, and specially trained gift. The leaders are planning interesting and valuable affairs, not strictly lesson-giving, to add to the city culture. Let parents see for themselves, get in the habit of going up there with and without their children, make it a place of refined rendezvous, and watch and see the improvement that will take place in various ways—and without lessening by one pupil the music "business" of one teacher of the city. There is room there, and money and gift, to, to warrant a second conservatory. Let all expect, help, and work for the conservatory habit, as one that will help all and hinder none. F. E. T.

A Pupil of Victor Harris.

Mrs. George Barton French, formerly Katherine Gordon, who has sung with much success in concerts in the Middle West, will be the soloist at the next concert of the St. Paul Symphony Orchestra, November 19. Her numbers will include Senta's ballad from "The Flying Dutchman," and two songs, Schubert's "Abendroth" and Strauss' "Heimliche Aufforderung." Mrs. French was a pupil of Victor Harris for a number of years, and has recently resumed her studies with Mr. Harris.

Sophia Cruvelli Dead.

Vicomtesse Vigier, formerly Sophia Cruvelli, the famous prima donna, died at Nice last week, aged eighty-one years. She created the leading roles in Verdi's "Ernani" and "Attila." The husband of the vicomtesse was an equerry to Napoleon III.

Madame De Montjau Returns.

Etta de Montjau, the dramatic soprano, who sang in this country several years ago, has just returned from Europe and has temporarily gone to visit her mother in New Orleans. No doubt this artist will be heard in concerts here during the season, as she is very gifted and should have no difficulty in obtaining dates.



THE BOND SHOP.

Anna Morgan Studios of Expression. Many of the accompaniments to Mrs. Bond's songs are rarely beautiful, and as played by the composer, who invariably acts as her own accompanist, playing with a finesse of tonal quality and artistic phrasing, impart a fascinating background, delicate,

Greater New York

NEW YORK, November 12, 1907.

Marie Cross Newhaus was as usual in charge of the first musicale of the Rubinstein Club, Mrs. Harry Wallerstein, president, November 9, in the Astor Gallery. The attendance was the largest of any first musicale of any season. Francis Rogers gave a semi-recital in fine style, and with exceptionally excellent diction. The Von Ende Violin Choir was unique, and little Sacha Kussewitzky, a wonderfully talented violinist, created a sensation. In the middle of the program Madame Newhaus told some musical anecdotes, full of information, wit and wisdom. Margery Morrison was the accompanist; Mrs. William R. Chapman, chairman of the reception committee, and the ushers were Mary Jordan Baker, Anna B. Wood, Mesdames J. Fremont Murphy and John H. Storer, in charge of Mrs. Walter M. Phillips, head usher.

There was a musicale at Alnwick Hall, the palatial home of Gen. E. P. Meany, at Convent, N. J., November 7, the program in charge of Madame Newhaus, who is well known for her taste and judgment in arranging such exclusive affairs. Handsomely engraved programs contained the names of Florence Hinkle, soprano; Cecil James, tenor; Clifford Wiley, baritone; Wilhelm Lamping, cellist, and Leo Tectonius, pianist. The program was made up of modern music.

The New York Orchestral Society, Leo Schulz, conductor, has begun rehearsals. Men are wanted, all instruments, for a full orchestra, and any one contemplating joining should communicate with Miss Klauser, 40 West Thirty-seventh street.

A meeting of the International Art Society at the Waldorf-Astoria Hotel, November 4, found the rooms crowded, the members now numbering close to 300. After the "members' meeting" there was a choral rehearsal, followed by greetings to the society by Mrs. S. Holcome, chairman of the music committee of the Century Theater Club; by Mrs. Carter, of the same club; by Laura Sedgwick Collins and Paris Chambers. Rafael Navas had charge of the musical program, in which the participants were Ethel Wenk, pianist; Helen Waldo, contralto, and Erie Strong, violinist. A social hour followed.

The Women's Philharmonic Society gave a concert in the chapter room, Carnegie Hall, November 6, the program arranged by Amy Fay. These were the artists: Madame Stoffregen and Miss Neergaard, pianists; Helen Niebuhr, contralto; Charles S. Wilson, baritone; Theodor Gerdohn, violinist.

Miss Fay gave her "Piano Conversation" at Public School No. 72, Schenk avenue, Brooklyn, October 21, playing works by Bach, Beethoven, Chopin, Rubinstein, Paderewski and Liszt. This was in the regular Board of Education Course.

Amy Grant began a series of eight Sunday afternoon readings at her new studio, 78 West Fifty-fifth street, on November 3. She gave, on November 10, the quarrel scene between Achilles and Agamemnon; four poems by Oliver Herford, and Von Wildenbruch's "The Witch's Song," in her own translation.

There was a lively discussion at the Ethical Culture School, on November 8, by parents and teachers, on the resolution:

Resolved, That the parents of children in the Ethical Culture School hereby instruct the committee to take such steps as may, upon consultation with the school, seem feasible, toward the organization of private classes in dancing and music, these classes to be conducted at the school.

It was voted by a large majority, and it remains for the school authorities to develop the idea, whereby children at this school may have dancing and music lessons.

Louise Gerard-Thiers has issued cards, at home Fridays in November, 4 to 6 o'clock, at 805 Carnegie Hall.

Friends of Ernest R. Kroeger, of St. Louis, learn with regret of the death of his mother, Eliza R. Kroeger. The funeral was held Sunday.

Paul de Longpre's "Pabblita," a Spanish waltz, was recently played by Sousa's Band in Los Angeles. This is the flower painter's twentieth composition put out within

two years. He is at present engaged in agitating the subject of a municipal band for Los Angeles.

Marie Cross Newhaus has issued cards for her first Sunday evening musicale, November 17, at 434 Fifth avenue. Two hundred guests are expected.

Max M. Herzberg has issued cards announcing piano lessons at 385 Central Park West; telephone 3692 River.

Anna Sophia Martin, a contralto of the Clinton Avenue Congregational Church, Brooklyn, was married on November 6 to John L. Cummings. Frances Glen, of the same choir, is now Mrs. C. W. Houghton, of Richmond Hill, L. I.

Gertrude Sans-Souci, Pianist-Composer.

An interesting figure in the musical world and one whose meritorious work has been recognized by professional singers and teachers in the East during the past year, is that of Gertrude Sans-Souci, the talented young writer of charming songs and ballads. Her songs are what singers are always glad to find—good songs which are within the voice and singable—and an acquisition to high classed programs. She is a gifted writer, musical thought and melody forming themselves upon first interpretation of



GERTRUDE SANS-SOUCI.

the poem. The product of this young woman's prolific pen has found a ready market in all parts of the United States, as well as being in demand abroad, and there is a constant call from her publishers for manuscript, which makes her work not only successful from an artistic standpoint, but also financially profitable. Among the most popular of her songs are: "Love is a Rose," "Thoughts," "When Song is Sweet," "Wishes," "Where Blossoms Grow" (Spring song) and "Serenade" (new), all of which are written in fluent style and have the sprightliness and vigor natural to her youth, while her expressive talents are those of the finished artist. The presentation of her songs personally in conjunction with many public singers during last season, and being associated as accompanist in repertory for recital and opera singers in the studio of Oscar Saenger has brought her before the public as one of the most desirable accompanists in New York. Miss Sans-Souci is not only a brilliant pianist (pupil of Moszkowski) but is distinctly an organist, one of the most famous of her sex in this country. She has played all of the great organs at the World's Fairs of recent years.

By the financial statement of St. Luke's M. E. Church, Newark, N. J., it would appear that this church pays

more for the music than for the services of the pastor, a heretofore unheard of condition of things. The sum, divided into "Music, \$2,609.57," and "Special Music Subscriptions, \$1,250," amounts to \$3,859.57. Director George H. Downing, of the choir, is to be congratulated on having such means with which to work.

Arthur Phillips, the baritone, gave a recital at the Spence School last week, singing songs by Schubert, Von Fielitz, Gounod, Clay, Hastings, and others.

Dr. Gerrit Smith, who spent some time with Grieg several summers ago, has written out his recollections of the period for the December issue of Putnam's Magazine.

Earle D. Behrends, violinist and tenor, of Dallas, Tex., is a valued member of the choir of the Central Baptist Church on West Forty-second street.

Gadski's Tour to Close Next Week.

Madame Gadski has received nothing but the warmest praise on the tour which she is just completing under Loudon Charlton's direction. The prima donna went to the Pacific Coast, giving three recitals in San Francisco, several others in Los Angeles and other southern Californian cities, continuing her journey to Texas, where she sang in Dallas and Beaumont. She will resume her place as a member of the Metropolitan Opera Company on her return to New York next week. The following excerpt from the San Francisco Chronicle will serve to show the enthusiasm which the singer aroused in the far West:

The stage presence of this singer would captivate if she did not sing a note. Her unaffected simplicity, her natural grace, her really beautiful smile (and she smiles often, too), and her beauty of face and figure are among the natural gifts of the artist. And, as to the voice, it more than surpasses all her other charms multiplied. It is so full and rich, particularly in the middle and lower tones, and so wonderfully satisfying. The rare intelligence with which she sings, the exquisite finish, the wonderful coloring and expression, are as evident in her rendition of a Wagnerian aria as they are when she sings a simple song. Gadski is truly versatile, as she demonstrated in her program last night. Classical songs, songs of American composers and modern German songs, including a Wagnerian aria, all were sung exquisitely.

People's Symphony Chamber Concert.

With David Bispham as the star attraction, the People's Symphony Auxiliary Club opened its season of concerts in Cooper Union Hall, Friday evening of last week. Mr. Bispham was in good voice, and sang for the eager throng of music lovers some of the gems from his repertory. The baritone's numbers included: "Erlkönig," Schubert; "The Monk," Meyerbeer; "Two Grenadiers," Schumann; "Danny Deever," Walter Damrosch; "The Deserted Mill," Loewe; "Tom the Rhymer," Loewe; "Edward," Loewe; "The Wedding Song," Loewe. Harold O. Smith was the accompanist. Another feature of the concert was the performance of the Schubert octet in F major, op. 166, by the People's Symphony Octet, composed of Henry Schmitt, first violin; Ferdinand Lowak, second violin; Walter Voightlander, viola; Louis Heine, cello; Herman Reinshagen, double bass; Emil Scheck, clarinet; Emil Pieschel, bassoon; Wilhelm Schulze, horn. The performance of a sonata by Leclair, for violin and piano, the artists being Mr. Schmitt and Mr. Smith, completed the interesting offerings for the evening. Friday evening, December 13, is the date of the next concert.

Charles W. Clark's New York Recital.

Charles W. Clark, the baritone, now singing in the middle West, will give his New York recital Tuesday afternoon, December 17. One of this singer's most successful appearances this month took place at the Western College for Women, in Oxford, Ohio, Mr. Clark's native State.

Recital by Cellist and Contralto.

A joint recital will be given at Mendelssohn Hall, New York City, on the afternoon of Tuesday, December 3, by Albert Rosenthal, cellist, and Emily Stuart Kellogg, contralto. These two artists, who are under the direction of Loudon Charlton, stand high in public favor.

Call for Your Letters.

Letters addressed to Christine Adler and Leandro Campanari are awaiting delivery at the main office of THE MUSICAL COURIER.



PHILADELPHIA, November 12, 1907.

The Philadelphia Orchestra was heard in its fourth program for the season at the Academy of Music on Friday afternoon, November 8, and Saturday evening, November 9. The symphony was a stupendous work by Anton Bruckner—his fifth symphony, in B flat major—presented by Carl Pohlig for its first hearing before an American audience. This profound composition is so elaborate and complicated in structure that perfect comprehension could only be attained after many hearings. It gained wonderfully in the repetition at the evening performance. The work as originally written consumes two hours in the playing, but has been edited by Pohlig, and it was this abridged version which the conductor presented. The symphony offers the elaboration of a primitive motive developed with contrapuntal feats of orchestration, much beauty of harmony and melody in the scherzo, and powerful climax in the finale.

Pohlig's interpretation was clear and lucid. He infused into his reading of the score all the color, delicacy of nuance and strength of contrast conceivable in a work whose essentially German characteristics yield a wonderful opportunity to the prosy conductor. Pohlig's rendition was the reverse of dry; it was full of brilliancy and power.

Under Pohlig's influence the orchestra grows constantly in force and in finesse, responding more warmly to his emphatic gesture, singing with finer reserve to his smoother movements, until he seems to play the vast instrument in very truth. That he should conduct Beethoven without the score one would accept without surprise, but that his mind could retain so intimate a picture of this modern and complicated work was little short of marvelous, and the absence of the score added incomparably to his mastery of the situation.

The other numbers on the program were Saint-Saëns' "Phaeton," symphonic poem, and Beethoven's overture, "Egmont," whose logical beauty made a satisfactory closing number.

The soloist was that distinguished baritone, Emilio de Gogorza, who sang with deep feeling and consummate art Massenet's aria from "Roi de Lahore."

For the next pair of concerts the program includes Beethoven's seventh symphony, Gluck's overture "Iphigénie," Mozart's overture to "The Magic Flute," and Berlioz's overture "Le Carnaval Romain." Johanna Gadske will be the soloist. She will sing the aria from "Der Freischütz."

Marie Nassau has received an appointment as solo soprano at Dr. Stephen W. Dana's Presbyterian Church, West Walnut street. Her engagement will begin on the third Sunday in this month.

The Philadelphia Operatic Society gave the first performance of its second season at the Academy of Music last Thursday evening, when Verdi's "Aida" was presented before a large audience. The singing of the choruses constituted its chief excellence. This was admirable. The orchestra under Siegfried Behrens fulfilled its part most adequately. The four leading characters, in the hands of Mildred Faas, Clara Yocum Joyce, Charles W. Tamme and Russell Strauss were presented intelligently and com-

mendably. Upon the whole, the performance was wonderfully good, and reflected credit upon the management. The performance, with different soloists, was repeated tonight.

Perley Dunn Aldrich, well known among the successful lieder singers and teachers of the city, gave a recital in Griffith Hall on Wednesday evening, November 6. He presented a fine program, assisted by a string quartet. He has a high baritone voice, showing beautiful quality and artistic cultivation. His characteristic preface to his songs, consisting of a brief discussion of the compositions rendered, was both interesting and instructive, while the rendering of the varied program of Tchaikowsky, Grieg, Brahms, and old French songs was marked by breadth of intelligence and keen musical feeling. Mr. Aldrich was assisted by the Hahn String Quartet and Stanley Muschamp, pianist.

Luther Conradi will give four piano recitals at the Baldwin School at Bryn Mawr, on November 16, December 15, January 11 and February 1. His first program will be composed entirely of works by Chopin and the second to the compositions of Liszt. January 30, 1908 Mr. Conradi will be heard in a recital at Witherspoon Hall, with David Bispham.

Edward Shippen Van Leer will be heard in song recital at the Philo Museum Club on November 23. He will also sing in a recital of works by American composers at the Hyperion School of Music, when he will sing nine songs by Nevin, Lang and Horatio Parker. On Tuesday last he gave a song recital in Wilmington and he has also been engaged to sing in portions of Mendelssohn's "St. Paul" at the Lutheran Church, Forty-seventh street and Baltimore avenue.

A concert will be given by the faculty of the Philadelphia Musical Academy at Musical Fund Hall on November 20. Solos will be given by Paul Meyer, violin; Hendrick Ezerman, cello; Marie Zeckwer, soprano, and Hendrick Ezerman, Clarence Bawden, Josef Clark, Camille Zeckwer and Richard Zeckwer, pianists.

HELEN W. HENDERSON.

Premiere of Giordano's "Marcella."

(By Cable.)

MILAN, November 11, 1907.

To The Musical Courier:

Giordano's "Marcella" was produced with indifferent success. The libretto is commonplace. P.

The \$100 Kimball Prize.

In the fifth annual competition, just closed, for the W. W. Kimball Company prize of \$100, offered by the Chicago Madrigal Club, the award was made to Dr. H. J. Stewart, of San Francisco, Cal. As this will interest a large number of composers throughout the country, it should be given large publicity.

Miltonella Beardsley at Carnegie Hall.

Miltonella Beardsley devotes Tuesday mornings and Friday afternoons to her studio work at Carnegie Hall. Fridays, from 2 to 4 o'clock, the pianist receives her friends socially.

Posthumous Opera Succeeds.

According to cable reports, Zumpe's posthumous opera, "Sawitri," was given in Schwerin with pronounced success last week.

Mrs. Close to Receive Wednesdays.

Mrs. Stuart Close, the pianist, will receive Wednesdays, at the Close residence, 248 Hancock street, Brooklyn.

PITTSBURGH MUSIC NEWS.

PITTSBURGH, November 9, 1907.

Emil Paur, the musical director of the Pittsburgh Orchestra, adheres to his ideals. Mr. Paur's conducting of the Brahms C minor symphony at the pair of concerts this week won for the leader another ovation. A man who can force us to listen to Brahms and really enjoy the involved music of this master must be rated as a musical missionary of the greatest importance. Both the audience at the Friday night concert, in Carnegie Hall, and that assembled at the Exposition Music Hall, Saturday afternoon, applauded gleefully each movement of the Brahms symphony, under Paur's authoritative reading. Paderewski, the soloist, played the D minor concerto by Rubinstein. The other orchestral works played at the concerts were a scherzo, by Dukas, and excerpts from Berlioz's "Damnation of Faust."

Thursday evening, November 14, the orchestra will give a special concert in Carnegie Hall, under the auspices of the A. A. Scottish Rites of the Pittsburgh Valley. Olive Fremstad is the soloist.

For the second in the series of popular concerts by Luigi von Kunits, Carolina de Fabritti, an Italian mezzo soprano, and Salvatore Piccirillo, an Italian cellist, will assist in the program.

Charles Heinroth will give a special organ recital at the Beaver United Presbyterian Church, Tuesday evening of next week. At this Sunday's organ concert in Pittsburgh, Mr. Heinroth played works by Thiele, Iljinski, King Hall, Maily, Jules Grison, and Widor.

Clifford Wiley, Popular Baritone.

Clifford Wiley, the baritone, is well booked for the season, both in concerts and recitals. He has filled a number of engagements since he returned to New York from the Maine festivals. Last week Mr. Wiley sang in Morris-town. He was chosen by the Friars to sing for the first time the "Friar's Song" (in manuscript), at the Hotel Astor. Sunday night the baritone was soloist at the orchestral concert in the Broadway Theater. This month Mr. Wiley will leave for a tour through New York State and Canada, with Madame Sans-Souci, pianist and composer.

Donner Concert, November 22.

Max Donner, the violinist, gives his recital at Mendelssohn Hall, New York City, on Saturday evening, November 23, when he will play the entire program, consisting of standard classic and modern works, his own sonata, with piano (Mr. Benoist), and "Dance of the Gnats," which made a hit when played by him in Europe. A novelty will be the "Symphonic Variations," by Boellman, originally for cello, but transcribed by Donner for violin. New York will thus have an opportunity to judge of Max Donner both as violinist and composer.

Brooklyn Church Engages Bromberg.

Edward Bromberg has been engaged by the Washington Avenue Baptist Church, Brooklyn, N. Y. Mr. Bromberg is a church and concert singer of enviable reputation. He has been soloist of the following prominent New York churches: Brick Presbyterian Church, Thirty-seventh street and Fifth avenue; Mount Morris Baptist Church, 126th street and Fifth avenue; Calvary M. E. Church, 129th street and Seventh avenue. Harriet Foster is the new contralto of the same choir.

Young Returns With Jacoby Company.

John Young, the tenor, who has been on tour with the Josephine Jacoby company, has returned from the trip of 7,000 miles, covering a large section of the United States. He is in good health, and looking forward to a busy season.

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HOTEL NOTTINGHAM,
BOSTON, MASS., November 9, 1907.

Heinrich Gebhard will be the soloist with the Boston Symphony Orchestra at the concerts here on November 22 and 23, when he will give Loeffler's new piece for piano and orchestra, entitled "A Pagan Poem," its initial performance. Mr. Gebhard speaks with the highest enthusiasm of this new work, and believes it to be one of the most important of modern musical literature, and written in Loeffler's very finest inspiration. Of the work Mr. Gebhard has this to say: "The composition of this 'Pagan Poem' has been inspired by one of the eclogues of Virgil called 'The Sorceress,' and it is composed in one long movement of about twenty-five minutes' duration, and is full of Loeffler's originality, his wonderful poetic moods and dramatic spirit." Mr. Gebhard has also made an arrangement for two pianos, which was performed by him and Felix Fox at a musicale given by Mrs. C. L. Bird, at her home in Walpole. Later on Mr. Gebhard will be the soloist with the Kneisel Quartet in Boston and other cities. He has other recital dates in the East during the early part of the season.

This present week is a record breaker so far as virtuosi performances are concerned: Monday, 3 p. m., Jordan Hall, the Fritz Kreisler recital, with a very interesting program. Tuesday, 3 p. m., Steinert Hall, that rare pianist, Augusta Cottlow; Jordan Hall, 8.15 p. m., Bessie Abbott's operatic concert, with Castellano, tenor, and Ada Sassoli, harpist, assisting; Chickering Hall, 8.15 p. m., the Kneisel Quartet, Rudolph Ganz assisting. Wednesday, 3 p. m., Chickering Hall, Rudolph Ganz's piano recital, with a great program. Thursday, 3 p. m., Steinert Hall, Richard Buhlig, pianist,

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appears for the first time in Boston. Friday, 2.30 p. m., the sixth public rehearsal of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, in this program: Pfitzner, overture to the Christmas fairy play, "Das Christ-Elflein" (first time here); Rubinstein's concerto, D minor, No. 4 (Paderewski, pianist); Brahms' symphony, D major, No. 2; Steinert Hall, 8.15 p. m., Mr. Denghausen's recital of German songs in German.

The concerts to come include, among those already mentioned, one by Felix Fox which is the opening one of his usual winter series, and that of Raven Havens, a Providence musician.

These columns only lately chronicled the fact that Henrietta Godard, a foreign favorite for years, up to her marriage, and always a pupil of Arthur J. Hubbard and his talented wife, had this season renewed her vocal studies at the Hubbard studios, thus showing her opinion and appreciation of her old teachers after brilliant foreign triumphs. Mr. and Mrs. Hubbard have some beautiful voices this year. Elizabeth McNamera, who scored a notable success last winter in "The Creation" in her native town, sang it again recently with even a greater success. A large and fashionable audience heard her in Woonsocket, when she showed, as the press says, a voice "peculiarly adapted to oratorio music; her beautiful rendition of the familiar words leaving nothing to be desired. She has a pure soprano voice of great compass and sweetness. Her friends predict for her a brilliant future. Her voice carried to every corner of the large opera house." "In a duet with the basso Frederic Martin, Miss McNamera was charming." Another item says, "By comparison with the widely known professional artists assisting Miss McNamera lost nothing." All of which show the stable vocal standards aimed at and acquired by the Hubbards in their profession.

Katharine Goodson has been booked to play with more orchestras than any other artist in America this season. Her triumphs everywhere make an admiring public say "What next?" THE MUSICAL COURIER representative quotes the following from a charmingly characteristic letter received from this artist: "We have had a lot of rushing around since the Worcester Festival, and now tomorrow the real joy of my tour begins—for we leave by the night train for New York. I have a recital at Millbrook on Monday, one at Aurora on Tuesday, then leave for Chicago that night, where I play with the Thomas Orchestra on Friday and Saturday; then a recital on Monday at Evanston, at Jackson on Tuesday—then on to New York."

A thoroughly informal and impromptu assemblage of those who constituted truly a "goodly company" took place in the Pierce Building studios of Caroline Gardner Bartlett on Thursday afternoon. There first appeared Jessie Gaynor, of St. Joseph, Mo., the writer of songs which every singer loves; then others "dropped in"—Alice Riley, Elizabeth L. Gould, Caryl B. Rich, the writer of children's songs; Katharine Hunt, a gifted young singer of children's songs besides the old French peasant airs, and a pupil of Madame Bartlett, Benjamin Whelpley and Arthur Foote. "It was all a 'happen' so," exclaimed the studio hostess, "but it was truly refreshing and delightful—this gathering together of several people thinking along the same musical lines." Jessie Gaynor, to the delight of all, sang some of her own songs: "The Valentine," "The Rose" and several new numbers for children, and Madame Bartlett, to Arthur Foote's and Benjamin Whelpley's accompaniments, gave some of Miss Gaynor's besides Foote's and Whelpley's in her own inimitable way. "There—that is what I meant; that is the way I wish them sung," exclaimed Miss Gaynor, as Madame Bartlett sang her songs.

Mrs. Hall McAllister has announced the dates of her Somerset mornings as December 16 and 30, and January

13, at 11.15 o'clock. All of the artists appearing are directly from the Metropolitan and Manhattan opera companies, and as many as three may furnish one program, as the numbers will be both vocal and instrumental, to be announced later, as the list contemplated by Mrs. McAllister is not yet completed. Last season's brilliant success showed Mrs. McAllister as being a woman of more than ordinary judgment, tact and executive ability. She keeps good faith with both the artists and audience, and is certainly a desirable acquisition to the artistic field in the East. Mrs. McAllister, remembered in the past for her exceptionally charming song recitals in conjunction with those of Francis Rogers, baritone, of New York, will be heard during the coming winter in drawing-room work. All will recall her ability in the rare art of program making.

Katharine Foote, daughter of the composer, was heard three years ago in recital here. It is recalled that her diction, both French and English, was excellent, but her vocalization was not then mature. Last Wednesday her song recital, despite the steady storm, drew a good sized audience who gave the singing liberal praise, and that Miss Foote has been assiduously climbing in her art, which she now considers seriously, was evidenced on all sides. She was assisted by Lilla Ormond, a young woman with a naturally fine contralto voice, who studied for a limited time at the New England Conservatory of Music. The program was excellent in its arrangement, and opened with two of Foote's duets, "Summer Night" and "Love Has Turned His Face Away," followed by a group from Fauré, D'Indy, and Schlieder. Miss Foote's singing of "Ma Bien-Aimée," by L. Boëllmann; "Romance," by Debussy; "La Lune Blanche," by J. Bradlee, and "Enfant de Catane," by Widor, the last of which had to be repeated, showed her in her best vein. Her voice is pure and light, and gave admirable expression to the text.

Josephine Knight, soprano, is announced by George Stewart, manager, as being booked for the works and dates following: "The Holy City," with the Milford Choral Society on December 5; "The Creation," with the Fitchburg Choral Society, December 6; miscellaneous concert with the Stoube Orchestral Club, December 12, and "The Messiah," at New Bedford, December 22. The public has watched Miss Knight's musical career with interest, for she has always manifested a sincerity and seriousness in her art, having been fully assured that she possessed the voice, talent, musicianship and personality to win. She has won, and although very young, is fast scaling the steps that finally place the American artist at the top. While sing-



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ing just now at her best, she meanwhile devotes herself to study. There is promise in this attractive young singer.

Bertha Cushing Child and Frederick Hastings, the one contralto and the other baritone, will give a joint song recital on the evening of November 20, in Steinert Hall. Mr. Hastings was heard here many seasons ago, and had, even then, all the natural endowments of a successful singer, while Mrs. Child, considering her solo work with the Boston Symphony Orchestra, the Cecilia Society, the Handel and Haydn Society, and all of the minor but progressive local musical organizations, is widely known and admired. Mrs. Child will be heard in songs by Foote, Lang, Molloy and some of the charming Gaelic arrangements recently made by Madame Hopekirk. Mrs. Child, having been importuned by her wide and distinguished contingent of friends of both the musical and social set, has decided to have certain studio hours for teaching voice. She will be found at the Lang studio, 6 Newbury street.

Some announced facts concerning the Boston Singing Club, H. G. Tucker, conductor; Benjamin Whelpley, organist, and Mary D. Chandler, pianist, are as follows: This is the club's seventh season. For the season at hand some interesting works are promised, and some part songs never before given. Among the composers are Grieg, Liszt, Max Bruch, Horatio Parker, d'Indy, Arensky, César Cui, Lassen, Kopylow and Henry Bishop. Two or three numbers for female voices are in process of rehearsal, "Saint Mary Magdalene," of d'Indy, being of special note. Following the custom of recent years forenights and concerts will be combined and will be given on Wednesday evenings, December 18 and March 4. The soloists engaged for the concerts are Nellie Wright, dramatic soprano, of New York, and Giuseppe Picco, the Italian baritone.

The coming of Charles Anthony, well known to Boston, is anticipated. His recital in Jordan Hall is booked for Monday afternoon, November 25, playing these pieces: Beethoven's sonata, op. 101; Glazounoff's prelude and fugue, Chopin's ballad in F minor, Lachaupe's "Valse Courant," Sibelius' romance, a Hungarian rhapsody by Góal, and others. Mr. Anthony at present is the chief director of music at the Metropolitan School in Indianapolis. His recent engagement there as musical editor and critic on one of the leading dailies is noted with pleasure.

"Lohengrin" will run a second week at the Castle Square Theater, showing how great its popularity has been. Clara Lane, as all know, is at her best in comic not grand opera, hence her Elsa may not be unimpeachably entrancing, and yet her initial work on the opening night—that bugaboo of all stock companies—was surprisingly convincing. Louise LeBaron has her scores of admirers for fierce facial expression and waving of arms. However, as Ortrud she was very popular. Lois Hall has made the hit of the women singers. The staging and orchestra demand extra admiration, for they are very good, and the chorus a satisfying improvement over what it has been. These operas are educating people to arrive at a familiarity with such works, and at every performance large audiences attend. "Rob Roy" is in preparation by the company, so the management announces.

Leland Hall again held the attention of a good sized audience at Steinert Hall on Wednesday afternoon. His program opened with the "Carneval," that prodigious creation of Schumann's which gets even Rosenthal to conjecturing. This was followed by Franck's choral, prelude and fugue, and several Chopin numbers ended the list. There are several good things in Mr. Hall's playing, and while it may be in a measure immature, he shows a determination with his musical intelligence which counts for success.

Have you read the booklet, "Of Interest to Those Who Desire to Sing," by Es Cutter, Jr.? Mr. Cutter is hearing from it in all directions, requests even coming from Europe. THE MUSICAL COURIER's representative visited the Cutter studios, when two pupils—one a professional with great musical proclivities and a fine voice—were

taking lessons, and witnessed Mr. Cutter's method of procedure, which was very close to nature, and therefore scientific, inasmuch as it was simple, but sure.

The orchestral concerts given by the city's music department will number about forty, and this course is in its tenth season, having begun with a very modest course of string quartet concerts in the winter of 1898-99. Then followed an orchestra of nine pieces. The singers who assist include artists of the best rank, the object being to educate the popular taste. This season Louis C. Elson will give an informal discussion of the music rendered at each concert.

We are informed that Dr. George L. Perin has arranged for six organ recitals to be given by some of Boston's best organists on the organ in Haynes' Hall of the Franklin Square House, for the benefit of working girls. The first will occur on Tuesday evening, November 12, and will be given by Samuel Richard Gaines, organist at the Shawmut Congregational Church, assisted by Charlotte M. Gaines, soprano. The others follow on successive Tuesdays.

The "Interpretation Lesson," which comes at stated hours once a week at the Faeltel School, has, so the faculty states, resulted most favorably each season. The program is played by Carl Faeltel, and includes pieces being studied by the pupils before whom the lesson is given. They learn to recognize composers, and become familiar with the same; and are taught to listen and enjoy. The "Lesson" on November 6 included Mozart, Jadasohn, Liszt, and three pieces by Chopin, being played and explained by Carl Faeltel.

The Fontaine brothers, Jean and Leo, a tenor and pianist respectively, announce a series of three programs to be given at a Marlboro street residence. The program for November 10 included sonata, op. 27, No. 2, Beethoven; Massenet's recitative and aria, "Priere de l'Opera" ("Le Cid"); Gottschalk's "Marche de Nuit," with a number of songs in German and French, including Adams' "Holy City" (French version by Jean Fontaine) and other piano pieces. The numbers comprised a most attractive program.

The Chromatic Club, Mrs. Richard Hamlin Jones, president, had its opening musicale at the Tuileries the past week, with Clara Sexton, fresh from singing honors in Italy, but well remembered for her debut work in Signor Bimboni's public work at the Boston Theater. There were piano and cello solos by Sumner Mason and Carl Webster.

The studio of Robert N. Lister, wherein he is assisted by his accomplished wife, who is a soprano of prominence, has opened with a very large registration this fall. Mr. and Mrs. Lister will be found at Symphony Chambers, opposite Symphony Hall.

Paderewski and Sembrich visited Boston the same week. The pianist's program was the one previously published in THE MUSICAL COURIER. Madame Sembrich's list included classical German lieder and modern songs.

Monday, at the conservatory, the piano recital of George Proctor takes place. These pieces appear on the program: Schumann's "Humoreske," op. 20; Chopin's etude, Berceuse, waltz in A flat, fantasia in F minor, De-

bussy's toccata in C sharp; Arensky, Chadwick, Leschetizky and Liszt numbers following.

WYLYA BLANCHE HUDSON.

RICHARD BUHLIG'S CONCERT.

Richard Buhlig, who made his New York debut recently with the Philadelphia Orchestra, appeared in recital at Mendelssohn Hall on Saturday afternoon, November 9 and played the following program:

Variations and Fugue, op. 24.....Brahms-Handel
Two Impromptus, op. 90.....Schubert
Sonata, F minor, op. 57, Appassionata.....Beethoven
Twelve Etudes, op. 25.....Chopin

The same virtues and the same limitations that were remarked upon in these columns last week after Buhlig's debut in the Brahms concerto, reappeared as strongly at his recital, and make it necessary for the original MUSICAL COURIER estimate of his abilities to stand without revision or modification. Buhlig seems to be a young man of serious bent who has evidently studied long and diligently, but the divine spark in his performances flickers so low that at times it cannot be detected by the most experienced eye—or shall we say, ear? He does some things very well indeed here and there, but they belong to the surface phenomena of piano playing and indicate merely practised and mechanical skill. There are in Buhlig tendencies at times toward a deeper mental grasp of the music he plays, but they are fleeting and obliterated almost immediately by offences against rhythm and strict musical taste. His range of tone color is limited and he seems to have no material wherewith to portray passion and masculine virility on the piano. This lack was most noticeable in Beethoven, and Buhlig fell leagues below the heaven-storming force and impetus of that work. The Chopin etudes were full of small technical slips that marred their performance on the whole, but they also showed in spots Buhlig's best quality, his skill in picturing miniature episodes that require to be handled lightly and fall legitimately within the realm of the pianissimist. The audience applauded very liberally and gladdened Buhlig's heart with recalls and encores.

Singers Hurry Here.

The steamers Touraine and Amerika brought more opera singers to these shores last week. Among the arrivals were Bonci, Van Rooy, Knot, Journet, Goritz, Muehlmann and Chaliapine. The last named will make his New York debut at the Metropolitan on Wednesday, November 20 in Boito's "Mefistofele." Bonci will appear at the Metropolitan for the first time in "Rigoletto" on November 22, and Knot in "Meistersinger" on November 23.

Ginsburg Concert.

Jacob Ginsburg, vocal teacher, gave a concert at Mendelssohn Hall, Saturday evening, November 2, assisted by several artists, the occasion serving to introduce Joseph Aronstein, tenor (his first public appearance), one of Mr. Ginsburg's "discoveries." The tenor, for whom apology was made, owing to hoarseness, showed he had a fine natural voice, and with the study planned in Italy he ought to become of some moment in the vocal world. Harriet Foster, radiant of appearance, sang with effect various modern songs, as well as Scarlatti's "Blackbird's Song," and "Were It Always Spring." Paolo Gallico played ensemble numbers with Michael Svedrofsky, violinist, who later contributed two movements from the Wieniawski concerto. A good sized audience applauded every number.

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CHICAGO, ILL., November 9, 1907.

The fifth program of the Theodore Thomas Orchestra called forth many warm words of praise for the delightful arrangement and always excellent interpretation of the numbers. The program consisted of Chabrier's "Joyeuse Marche"; Bruneau's symphonic poem, "La Belle au Bois Dormant"; D'Indy's introduction to Act I, "Fervaal," and the Beethoven fifth symphony. The soloist was Fritz Kreisler, who played the Lalo Spanish concerto. Kreisler is of the broad virile school, with a distinguishing "grand style," just the right note of sentiment, and a virtuosity that is individual, brilliant, refreshing, and always breathing that spirit of finesse that stamps the master mind in any phase of art. Indeed, he richly deserves the title of the mellowed artist. He demonstrated the fact that he is still a great favorite with his audiences, and received more than generous applause. The sixth program for the Theodore Thomas Orchestra will be as follows:

Overture to Euryanthe.....Weber
Two Dances, Piemontesi.....Sinigaglia
Concerto for Violoncello, A minor, op. 33.....Volkmann
Bruno Steindel.
Symphony No. 1, B flat, op. 38.....Schumann

Schumann-Heink will have a return date on January 12, and Sembrich on Easter Sunday, April 19.

Teresa Carreño, who has been detained at the Fiji Islands on account of the sickness of her daughter, will arrive in America in time to open her season in Orchestral

Hall, Sunday afternoon, November 24, under the direction of F. Wight Neumann.

Mr. Neumann announces for Wednesday evening, November 13, at Music Hall, a concert of special interest to all lovers of music. Four of New York's most popular singers will appear jointly in one concert. Corinne Rider-Ke-sey, soprano; Janet Spencer, contralto; Edward Johnson, tenor, and Gwilym Miles, baritone. This will be the only joint appearance in Chicago of these four artists. Mr. Neumann has made popular prices.

Kubelik will give the first Chicago concert of the season at Orchestral Hall on November 14, with the Theodore Thomas Orchestra. The second concert will be given at McVicker's Theater, on November 17.

Several interesting concerts in the form of morning musicales, have been arranged by the Chicago Music and Dramatic Direction, to be given in the ballroom of the Annex. Among the novelties will be the appearance of the New York Russian Symphony Orchestra.

Mrs. Edwin N. Lapham and Lawrence Rea announce four morning musicales to be given in Orchestral Hall foyer, on November 30, December 28, January 1, and January 18.

De Pachmann's recital at Orchestral Hall, on November 3, will long be remembered in the annals of piano recitals as one of the most essentially Pachmannesque in all its characteristic attributes of poetry, fancy, and imagination. De Pachmann's playing gives unalloyed enjoyment to all listeners. A genuine and spontaneous ovation was given the artist at the close of the program, and encore after encore was demanded and given, until the lights in the hall were turned off and the audience was compelled to leave. De Pachmann will play a return date on Sunday afternoon, February 16.

Francis Macmillen's first recital of the season at Orchestral Hall, on November 8, gave another opportunity to the many admirers of this fine young artist to hear him in an extremely interesting program, which displayed all the wonderful technic, beautifully sympathetic tone, and his well rounded musicianship. The opening number was the allegro from the Bach E major concerto, followed by Vieuxtemps' concerto in D minor. Then came a miscellaneous group—romance in F major by Beethoven, in

which the broad cantilena was sung with the big broadness of tone it calls for, and a fine nobility of style. In this group were two numbers by Debussy, barcarolle and arabesque, two of the most fascinating works for violin of the modern French school, containing all the vague enigmatical, mystic sadness found in all Debussy's work, and which found in Mr. Macmillen intense and sympathetic charm of interpretation. There is no questioning the supreme technical efficiency of Macmillen. In the "Moise" fantasia for G string by Rossini-Paganini, his wonderful left hand with its sinewy strength and expansion enabled him to give a really marvelous interpretation, a work gigantic in its technical difficulties. Macmillen's next recital will be given in Orchestral Hall, November 17.

Charles W. Clark, baritone, gave one of the most enjoyable song recitals of the season at Music Hall on November 7. Mr. Clark, who formerly resided here, has been abroad for the last few years, studying and teaching, having a large following of American pupils in Paris, where he has been located permanently for several seasons. From all the favorable reports that have come across to his American friends in this country, expectation which was high for this first recital, was fully realized throughout the fine program presented. Mr. Clark opened with a group by Purcell which revealed the beautiful flexibility of his voice, followed by three Brahms numbers and three Schubert numbers, which were interpreted with all the subtle charm of the true lieder singer. Following came several French songs; two numbers by Franz Rumel, and closing with a miscellaneous group. There is much beauty in the smooth, resonant quality of Mr. Clark's voice, and a method that gives absolute control of the voice under every condition. As an intelligent and musical interpreter Mr. Clark ranks with the leading artists of the day. Excellent in every detail was the accompaniment work of Jules Wertheim.

Walter Spry will give a recital before the Mataton Club on November 23.

Edward Walker, an acquisition to the Chicago musical field as a tenor, has a most excellent repertory covering all the operatic arias, all the standard oratorios and cantatas, the popular song cycles, and also German Lieder.

At the matinee given at Powers Theatre on November 5 in connection with the Actors' Church Alliance, some interesting piano playing by Robert Yale Smith, of the

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Bush Temple Conservatory, was listened to. Mr. Smith played the Moszkowski "Spanish Caprice," and Nocturne, opus 9, No. 2, by Chopin, and is one of the most promising of the younger pianists now before the Chicago public.

Allen Spencer, pianist, gave an interesting recital at Music Hall on November 6, under the auspices of the American Conservatory of Music. Mr. Spencer opened his program with the Bach "Chromatic" fantasia and fugue, which he played in a masterly style. Then came the lovely Mozart A minor rondo, played with all the delicacy and changing nuance of the discriminating artist. The Rameau "Tambourin" in E minor, transcribed by Leopold Godowsky, followed, which greatly pleased, and closed the first group. Mr. Spencer's second group was composed of two movements from the Opus 90 Sonata by Beethoven, which was splendid Beethoven playing; three preludes by Heller, from Opus 81; and the Schumann, E major noveltette. The closing group consisted of aria and prelude, aria and finale, by Cesar Franck; "A Night in Granada," by Debussy, played with a fine insight in the subtlety of its expression, and with especially good pedal work, and closing with the brilliant Saint-Saëns "Etude in the form of a Valse," which was a delightful piece of virtuoso work. Mr. Spencer is one of the most interesting and enjoyable of Chicago's resident pianists and one who always plays with a clear, musically understanding. Possessed of abundant technic, and having command of an extensive repertory, he is one of the most valued members of the musical profession. Jennie F. W. Johnson, of the faculty of the American Conservatory assisted Mr. Spencer, singing several numbers accompanied by Mrs. Karleton Hackett.

Ernesto Consolo has chosen the A minor concerto of Schumann for his appearance at Orchestral Hall on Monday evening, November 25. On this occasion Hugo Kortschak, who was brought from Europe this year by the Chicago Musical College, will make his first appearance under the college auspices. Kortschak is a native of Graz, Austria, and is the son of a well-known musician, Johann Kortschak. He is a pupil of Sevcik and was for some time associated with Hugo Heermann in Frankfurt. Kortschak appeared as soloist with the Thomas Orchestra at Ravinia Park, August 14, and made a decidedly favorable impression.

The program for the concert by the Amateur Musical Club held at Music Hall on November 4 was arranged by Grace Belle Forbes. Miss Forbes was assisted by Mrs.

George Nelson Holt, pianist, and Hugo Kortschak, violinist. Miss Forbes, who has an exceptionally well trained and flexible high soprano, sang several French songs that were greatly enjoyed.

Mr. and Mrs. Robert Boice Carson gave the first of a series of musicales at Cable Hall on November 5. The program was devoted mostly to Chicago composers, and was a very representative one, reflecting much credit on the creative ability of the Chicagoan composers. The second program will be miscellaneous in character, and will be given on December 3. Mr. and Mrs. Carson will sing at Omaha on November 19; at the University, at Lawrence, Kan., on the 21st, and at Bedford, Ind., on December 5.

The First Methodist Church of Evanston has engaged Marion Green as soloist. Mr. Green will receive the largest salary paid any singer in Chicago. This position also allows of Mr. Green accepting special Sunday evening engagements with other congregations. In the past Mr. Green has been in much demand for this song work and his many admirers will be glad to know that he will continue the same work.

One of the interesting and high class concerts of the season was the benefit concert given by the Presbyterian Hospital at Orchestral Hall on November 4. The program was given by the Theodore Thomas Orchestra, the Musical Art Society, and Olive Fremstad, soloist. The Orchestra was heard in the Academic Festival Overture by Brahms and the Glazounow Scenes de Ballet. The Musical Art Society, Clarence Dickinson, conductor, sang several unaccompanied numbers with a grace and abandon that comes but from a well trained individual membership, exceptionally well drilled in the concerted work by an efficient conductor. Superb quality of tone is always a striking characteristic of the singing of the Musical Art Society. Olive Fremstad was given a most cordial welcome by the audience and scored her greatest success in the "Tristan and Isolde" number, with orchestra. The officers and managers of the Presbyterian Hospital for season 1907-'08 are: Albert M. Day, president; John B. Drake, Jr., treasurer; William A. Douglass, secretary; Joseph F. Titus, assistant secretary. Managers, Class 1908—William A. Douglass, Edward A. Halsey, Charles L. Hutchinson, Thomas Kane, Eugene S. Pike, Joseph F. Titus.—Class 1909—Thomas Dent, Albert S. Dick, Henry C. Durand, John B. Drake, Jr., N. B. Holden, Everett Sisson. Class 1910—Albert M. Day, James B. Forgan, Ernest A. Hamill,

David B. Jones, Byron L. Smith, Arthur D. Wheeler.—Class 1911—John B. Lord, F. H. Rawson, Albert A. Sprague, Frank S. Shaw. The membership of the Ladies' Aid Society is as follows: President, Mrs. C. D. Hamill; Vice-Presidents, Mrs. O. S. Newell, Mrs. W. G. Craig, Mrs. Cyrus H. McCormick, Mrs. John B. Drake, Mrs. F. W. Crosby, Mrs. Henry S. Curtiss, Mrs. J. W. McCaughan, Mrs. Walter C. Nelson, Mrs. C. S. Ingraham, Mrs. D. W. Graham; Secretary, Miss Bessie Gates Ross; Treasurer, Miss Elizabeth H. Black. One of the biggest audiences of the season was in attendance, and among the box holders were: A. M. Day, A. B. Dick, Walter C. Nelson, Mrs. John B. Drake, Miss Dunham, John G. Shedd, L. T. Woodcock, F. W. Leach, F. W. Crosby, Dr. Truman Brophy, J. A. Patten, Marvin Hughitt, Thomas Murdock, John T. Wilson, Byron Smith, James Viles, Louis F. Swift, John B. Lord, George A. McKinlock, Mrs. T. B. Blackstone, F. E. Wood, J. E. Otis, Robert Stuart, R. F. Cummings.

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MUSIC IN NORWAY.

CHRISTIANIA, October 30, 1907.

Elsa Wagner, a Norwegian violinist, educated in Germany, gave a concert here on October 9, in which she proved herself to be a violinist of exceptional talent, with a beautiful tone, a warm and personal interpretation and a large technic. She played the difficult "Octave Caprice" by Paganini, Tartini's "Trille du diable," and Sinding's serenade for two violins (together with the young violinist, Lief Halvorsen). The last named was a most brilliant performance, which drew great applause from the crowded house and brought the artists and the composer, Sinding, several times on the stage. Miss Wagner intends to visit America next season and introduce new Scandinavian music.

A recital by the Norwegian pianist, Brandt Rantzau, was given on October 4 in Christiania in memory of the famous Norwegian composer and pianist Agathe Backer-Grøndahl, who died some months ago. The pianist, for three years a pupil of Backer-Grøndahl, later studied with Gallico in New York and Scharwenka in Berlin, and showed himself to be a player with a very fine, elastic technic and poetical interpretation. Several of Backer-Grøndahl's songs, among them her last composition, "One More Glimpse," were sung by the Norwegian singer, Clara Nultgreen. The pianist was applauded most heartily by a large and musical audience, which demanded several extra numbers, and presented him with loads of flowers.

Christian Sinding will conduct his second symphony for the first time on November 2 at a concert in Christiania, and his concerto for piano and orchestra will be played with the Norwegian pianist, Karl Nissen, as the soloist. The concert is being looked forward to as one of the musical events of the season.

Directed by Halvorsen, a concert in memory of Edvard Grieg was given at the National Theater in Christiania. It consisted of Grieg's "Funeral March" (which was first played at the obsequies of his friend Ricard Nordrak), the concerto in A minor for piano and orchestra, played by Fridtjof Backer-Grøndahl (a son of the late Agathe Backer-Grøndahl), and a number of Grieg's songs, given by Thorwald Laminers, a distinguished singer of Christiania. The concert had to be repeated three times before crowded houses.

INGA HØRGSBERG.

Western Bandmaster Here.

Edward M. Hiner, musical director of Hiner's Third Regiment Band, of Kansas City, Mo., is spending a month in New York for the purpose of attending the symphony concerts and operatic performances in the metropolis. Mr. Hiner is very enthusiastic about the thriving music life

in his Western home, but believes that an occasional trip to the metropolis broadens a man's mental horizon and gives him a wider outlook over the workings of the tone world.

Mrs. Teasdale Joins Singing Teachers.

The National Association of Teachers of Singing numbers a valuable new recruit in the person of Mrs. W. Harry Teasdale, of Savannah, Ga., author of "Self Help for Vocal and Piano Students," and which will appear fresh from the press within a few days. It is especially designed for the singer who knows little of the piano keyboard, and through which he may learn scales, intervals, chords, time, etc.

European Engagements for Augusta Zuckerman.

Alexander Lambert continues to receive good reports about the success of his pupil, Augusta Zuckerman, who has been in Europe for some time. Miss Zuckerman's engagements this season will include appearances in Vienna, in Berlin (with Destinn), Breslau, Danzig, Warsaw (with Philharmonic Orchestra), and in Lodz, Russia. The young pianist has a big repertory that she studied here in New York with Mr. Lambert.

William J. Falk's Season.

William J. Falk, the singing teacher, reports an auspicious opening of his season. He has a large class of pupils, both professional and amateur. Two of his artist pupils sang at concerts last week—one in Newark, N. J., and the other in New Haven, Conn. Both were well received. Mr. Falk played the piano accompaniments.

New Concert Dates for Shanna Cumming.

Shanna Cumming, the soprano, will sing with the Beethoven Männerchor, of New York, November 24, and with the Newark (N. J.) Oratorio Society, November 25. The program for the Newark concert will include "Swan and Skylark," Goring-Thomas, and excerpts from "Car-men." Madame Cumming has also added Green Bay, Wis., and Toronto, Canada, to her "Messiah" tour.

Volpe Symphony Concert.

The first in the series of concerts by the Volpe Symphony Orchestra will take place at Carnegie Hall, Thursday evening, November 21. The program will include the Mozart symphony in E flat; the "Leonora" overture, No. 3 (Beethoven), excerpts from the "Peer Gynt" suite (Grieg); the Lalo cello concerto, and the "Romeo and Juliet" overture (Tchaikowsky). Jean Gerardy is the soloist.

Enrico Bossi's opera "Il Viandante" ("The Wanderer") has been accepted for performance at the Frankfort Opera.

Grace Munson in Three States.

Since the first of October, Grace Munson, the contralto, has appeared at concerts in New York State, Pennsylvania and North Carolina. The cities and dates were: Poughkeepsie, N. Y., October 3; Charlotte, N. C., October 16, 17 and 18; New Wilmington, Pa., October 29; New Brighton, Pa., October 30; Meadville, Pa., October 31; Norristown, Pa., November 1.

Only One Performance of "Martha."

The Allied Arts Association, of Brooklyn, N. Y., will give but one performance of "Martha," instead of two as originally planned. The date is Monday evening, December 2. The principal roles will be sung by Alma Webster Powell, Katherine Fiqué, George C. Carrie and George Madden. The opera will be presented at Association Hall, Brooklyn.

Van Yorz Recital, Thursday Night.

Theodore Van Yorz, the tenor, will devote his entire program in Mendelssohn Hall, to-morrow night, Thursday, November 14, to settings by Eugene Haile. The composer will assist at the piano.

Rennay and Chaminade.

At the recent concert given in London by Cécile Chaminade, Léon Rennay was chosen to interpret the songs, accompanied by the composer. Madame Chaminade also played a number of her popular compositions for piano.

Providence.

PROVIDENCE, R. I., November 9, 1907. The Boston Symphony Orchestra announces three concerts in this city for November 19, December 31 and February 12, with three solo artists: Olga Samaroff, Carl Wendling and Rudolph Ganz.

The Kneisel Quartet begins a course of concerts on November 11. Richard Buhlig is to give his series of three recitals, and the success he has met with in New York has awakened considerable interest here. Among others who are to appear during the season are Vladimir de Pachmann, the inimitable interpreter of Chopin; Emilio de Gogorza, the Olive Mead String Quartet and Fritz Kreisler.

Evangeline Larry's violin pupils gave a successful recital on Wednesday last, with the assistance of Walter Dawley, as accompanist. Miss Larry, assisted by Harriet Mansir, pianist; Helen T. Grant, cellist, and Geneva Jeffers, soprano, will give a series of three concerts, commencing November 20.

The Providence Choral Association, under the direction of Dr. Arthur de Guichard, is preparing Adams' "Holy Child" cantata and a miscellaneous program for a Christmas week concert.

The Arion Club, under Dr. Jules Jordan, meets weekly for rehearsals.

Several smaller chorus clubs are heard from occasionally, but it is a case of the broken bundle of sticks where, singly, they are neither strong nor useful, whereas, united, Providence might give as good an account of itself in the musical world, chorally, as Worcester or Springfield, Mass.

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Los Angeles and San Diego.

LOS ANGELES, CAL., November 3, 1907.

Abraham Miller has been selected as the tenor in "The Messiah" to be given by the Apollo Club on December 12 at the Shrine Auditorium. Charles Bowes is to be the basso, and Genevieve Wilson, of Chicago, the soprano. The chorus of 300 voices under the direction of Eugene Davis, and a symphony orchestra under the baton of Julius Bierlich, will unite in the performance.

Archibald W. Sessions, organist at Christ Episcopal Church, will give the first organ recital of the season at Christ's Church on Wednesday evening, November 6. Mr. Sessions will be assisted by Natrop Blumenfeld. Among the program numbers will be Gounod's introduction and allegro from the first sonata, and the overture to "William Tell." Mr. Blumenfeld will present Schumann's "Traumerei," and Wieniawski's "Romance" from D minor concerto.

Charles Bowes, the basso, has announced his first recital of the season, to be given at Gamut Hall on November 14. Mr. Bowes will be assisted by Edward Fuller, the pianist. Mr. Bowes, in addition to his oratorio work, has taken up the special training of a portion of the artists assisting in the Assistance League vaudeville entertainment, to be given at Mason Opera House on November 18.

Abraham Miller will be heard in recital at Blanchard's Hall on Friday evening, November 22. Mr. Miller's program will consist of selections by Bruch, Gounod, Elgar, Thomas, Brahms, Verdi, and Handel.

Manager L. E. Behymer has extended his popular Philharmonic course to San Diego, and will give that city the privilege of hearing Madame Galski, Maud Powell, Herbert Witherspoon, Paderewski and Madame Carreña, and other artists. In this city Emma Calvé, Jan Kubelik, the Chicago Symphony Orchestra, the Danrosch Orchestra, Josef Hofmann, Fritz Kreisler, Harold Bauer, Louise Homer, and other notables are likewise under our Western management, making the most imposing array of eminent musical talent ever booked for one season on this Coast.

Bessie Bartlett, the reader and vocalist, has been engaged to appear in San Diego under the auspices of the Amphion Club of that city, early in December.

Lambardi's Grand Opera Company, from Milan, is giving performances to large audiences at the Temple Auditorium. The aggregation is here for four weeks and is duplicating its San Francisco successes. Some of the singers who have won favor include Padovani, Pimozoni, Parola, Arcanelli, Maucci, Eleana, Lombardi, Bertoni and Ester.

The Amphion Club of San Diego has this year invested no less than \$5,800 for musical material in their series of eight entertainments, to be given in that city, and so far take the palm for active work in giving to their public a series of musical events seldom equalled in a town of 40,000 inhabitants.

The new organ at the Cathedral of St. Viviana received its initial use at the Sunday morning service, October 20. Beethoven's Mass in C was given an impressive rendition by the Cathedral choir under the direction of the organist, Frank H. Colby. The organ is of moderate size, handsome in appearance, and possesses excellent tonal quality.

J. A. Anderson, pianist, and George Anderson, singer, jointly presented their pupils in a recital at Blanchard's Hall, Monday evening, October 28. The program numbers contained worthy musical material and afforded great interest to a large audience of friends and acquaintances of the participants.

The Los Angeles Symphony membership has been increased to seventy-seven, and the coming season promises in every way to exceed the excellence of the past. Director Hamilton gained valuable experience in Europe, and brought with him a large library of music, which, added to that already belonging to the orchestra, gives him an opportunity of selecting a series of splendid program numbers. New instruments have been purchased, and added to the stock of the organization.

Louise Nixon Hill, singer of costume numbers, and a member of St. John's Church choir, who has been filling recital engagements in the East, will return to Los Angeles on November 20 to give a series of song recitals in that city and throughout Southern California.

Madame Galski surely enjoyed a splendid time while touring Southern California. Her houses were crowded to the doors, and the applause was most generous. In Los Angeles the Dominant Club, composed of the leading musical ladies of the city, entertained her at luncheon at the Woman's Club House. Mary O'Donoghue acted as toastmaster, and the program was replete with wit and humor, and welcome cheer for Madame Galski. Monday evening, October 21, the cantatrice was entertained by the Gamut Club, composed of 180 of the male singers of Southern California; an elaborate banquet was arranged at the Gamut Club house, and the fair singer was not only agreeably surprised at the generous program, but was invigorated in telling some funny stories herself. She has a fund of humor and her stories concerning her colored servant, who talks nothing but English, and her housemaids, who talk nothing but German, were features of the evening's entertainment. Automobile rides, visits to points of interest in Southern California, were tendered Madame Galski and her party. At San Diego the Amphion Club tendered her a reception at the San Diego Club house, and the officers of this organization gave a banquet to the Galski party at Rudder's after the recital. Madame Galski opened the new Garrick Theater at San Diego, and hundreds were turned away. The elite of the Bay City were present, souvenir programs were given, and the fair singer was overwhelmed with floral offerings and applause.

Nashville.

NASHVILLE, TENN., November 11, 1907.

The concert at Watkins Hall on the night of October 14, for the benefit of the Boys' Club, was well attended. Susan Congrove

played a nocturne by Field, and "Danse Pastorale," by Chaminade; there were readings by Mrs. Benton McMillin and Katherine T. Wright. The singers of the evening were Addie Lowe, Lillie Wooten, Mamie Wessel, Charles C. Washburn and Mrs. A. H. Stewart. Frederick Emerson Farrar gave four of his own compositions—"Song of the Moonflower," "Song of the Daffodil," "Song of the Night Blooming Cereus," and "Song of the Jasmine." Miss Lowe sang songs by Lawrence Hope. Miss Wooten gave "Midnight," by Gelli, with violin obligato played by Martha Carroll. Miss Wessel gave songs by Woodman and De Koven. Mr. Washburn's group included a lullaby by Willis, and "When Love Began," by Beresford. Mrs. Stewart, who was accompanied by Guy McCollum, sang an aria from "I Puritani," and the old Scotch song, "Annie Laurie."

Ottawa.

192 COBBOURG STREET,

OTTAWA, ONT., November 11, 1907.

Madame Calvé will give a concert in Ottawa in February. Millicent Brennan will return home for the Christmas holidays and will give a song recital on January 7. Miss Brennan is at present residing in Columbus, Ohio, and recently gave a concert there with Jan Sigkes.

The arrangements for the production of "The Messiah" under the direction of J. Edgar Birch are rapidly assuming shape, and the oratorio will be given on Tuesday, December 3.

Farmer's sacred cantata, "Christ and His Soldiers," was rendered by the choir of the McLeod Street Methodist Church on Sunday, October 27, on the occasion of the anniversary service.

The following program was rendered at the Thanksgiving service held in St. George's Church on the Canadian Thanksgiving day: Organ prelude, Pastoral from "A Harvest Song" (C. A. Williams); Magnificat and Nunc Dimittis, Maunder; "A Harvest Song," C. Lee Williams, text by Joseph Bennett. Solos were sung by Ethel Gerard, Mrs. F. M. S. Jenkins is the organist and choir leader.

The first concert to be given by the orchestra of the Canadian Conservatory of Music will take place at an early date. Some of the works to be presented are: Haydn Symphony, No. 2, in D, "Carmen" selection, Bizet; Introduction to the third act of "Lohengrin," Wagner; "Idyll," A. E. Matt; "Minuet" for string orchestra, Mozart. Ethel Thompson (pupil of H. Puddicombe) will give several solos.

The Hiawatha Quartet has entered upon the season of 1907-'08 with an entirely new repertory. Already their services have been engaged for several concerts in Ottawa and in other cities.

F. BEVERLEY OWEN.

Syracuse.

SYRACUSE, N. Y., November 11, 1907.

Harold Lancaster Butler, baritone, assisted by Florence Higgins Butler, gave his annual recital at Crouse College, Monday evening. Professor Butler returned to Syracuse at the beginning of the college year, after over a year spent abroad in study, to resume his position as head of the vocal department of Syracuse University. His singing revealed rare ability as an interpreter and advanced ideas on vocal production. A number of interesting songs were included in the program. Among them was a new song by Albert Mack, of this city, called "The Rider." It is an effective and very unique composition. Professor Butler's program included other songs by old Italian composers, "Modern German Songs," "Modern French Songs," and "Songs by American Composers." Mrs. Butler pleases with her finished enunciation and regard for detail in her reading. Prof. Adolf Frey assisted at the piano.

Charles Courboin will give the first organ recital of the season in Syracuse at the First Presbyterian Church on the evening of November 21. Mr. Courboin is organist of St. Paul's Cathedral, at Oswego, where he has one of the largest and best organs in the State. He was brought from Antwerp, where he held the position of cathedral organist, to succeed Herr Wiegand. He is a performer of rare ability. Mr. Courboin comes to Syracuse at the invitation of Mrs. Richard Grant Calthrop, organist of the First Presbyterian Church.

Louis Baker Phillips, for a number of years one of the prominent teachers and pianists here, and who recently removed to Scranton, is meeting with success in his new field. In a recent letter he says that he is a "very busy man." He has been elected director of the Scranton Symphony Orchestra of sixty-five pieces, has charge of the music at the First Presbyterian Church and is teaching a large private class. Professor Phillips will be missed from the musical activity of this city during the coming season.

Olga Samaroff will play at Assembly Hall, January 14, under the direction of the Morning Musicals.

The first concert of the Syracuse Symphony Orchestra will be given at the Alhambra, December 3. Olive Fremstad will be the soloist.

FREDERICK V. BRUNS.

East Orange.

EAST ORANGE, N. J., November 11, 1907.

A musicale at the First Congregational Church, in East Orange, N. J., recently, attracted many of the elite of the town. Marie A. Aeschmann, soprano; Ethel Creech Smith, violinist; Celeste Henderson, pianist; Wenham Smith, pianist, and J. Louis Craig, baritone, united in the program. Miss Aeschmann sang especially well. This artist, who resides in East Orange, is also becoming known as a teacher. Some good voices are heard at her studios.

Buffalo.

BUFFALO, N. Y., November 11, 1907.

The Bispham song recital was given before a large audience at Convention Hall. So great was the enthusiasm that five recalls were responded to. In addition to the regular program, three new songs of Rudolph von Leibich were sung here for the first time. The composer accompanied the singer, who repeated one of the songs. Three love lyrics, words by Browning, one entitled "That Was Thy Face," adapted to a Russian folksong, were enthusiastically applauded. Von Leibich's songs were commended by some of our Buffalo vocal teachers. Saint-Saëns "Danse Macabre" (two pianos) was played by Allene von Liebhich and Harold Osborne Smith, the latter being Bispham's official accompanist. This brilliant number was repeated. During his stay in Buffalo, Bispham was the guest of the Von Liebhichs in their Elmwood avenue home.

Mrs. Leonard Dodge, of 1276 Main street, recently gave a reception in honor of Blanche Tolmie, a young vocalist just returned from Europe. Miss Tolmie has studied with Charles Wilbur Reed and Kirk Towns. Her voice is a mezzo soprano. Miss Tolmie's versatility was shown by her interpretation of Italian, French and German songs and English ballads. She sang two of Mrs. Dodge's new songs so well that a repetition was demanded of "When I Was One and Twenty" and "Good-Night."

At the first meeting of the L. C. C. M. Club, Mrs. Dodge sang some of Shakespeare's songs delightfully to Amy Graham's accompaniments. Miss Graham has reopened her studio at 70 North Pearl street.

Mrs. J. S. Marvin has resumed her instruction of piano music at her studio in West Utica street. The Professional Women's Club asked her to prepare a paper upon leading American composers, and this was given at the Horton studio, with musical illustrations by Mrs. Marvin, pianist; J. S. Marvin, cornetist; Belle Phyllis Cohen, violinist, and Mrs. J. J. Mesmer, soprano soloist.

Emil R. Keuchen gave an organ recital for the benefit of the Concordia Lutheran Church. Assisting him were Mrs. G. Dehn-Eisle, soprano; Mrs. Eisle-Lutz, violinist, and E. Steinke, cellist; accompanist, Albert Herlan. The program was fine and the attendance large.

Buffalo Italians have placed at the junction of Niagara, Mohawk and Morgan streets a fine monument to Verdi.

At the piano recital given in Convention Hall by Vladimir de Pachmann, there was a representative audience present, many being music teachers with classes of their pupils with them, to whom the interpretation of the program was a revelation. Such an ovation as de Pachmann received is seldom accorded any artist. The program was varied enough to suit the most exacting. There were sixteen numbers. After the final number there was such cheering that the generous artist played three or four more compositions. Gradually two-thirds of the audience crowded around the stage and as many as could get the opportunity shook hands with de Pachmann. Von Liebhich's descriptive program notes were a great aid to young students. Several out of town organists and pianists from other cities were present, among whom were Ethelbert Newton, of Rochester, and Jewett Scovell, of Niagara Falls.

The recent song recital of Mabelle McConnell, formerly of Buffalo, was attended by her many friends, eager to hear what she had accomplished during her three years' study in New York with Isidore Luckstone. Her voice has gained in strength and her diction is fine. Her program included selections ranging from the seventeenth century to the present time, among them some French songs. Mabelle McConnell is also a good pianist and violinist, having studied the violin under Max Bendix. At present the young songstress is the solo soprano in one of the prominent Roman Catholic churches of Brooklyn. Marie McConnell, the elder sister, played the accompaniments at the recital in the finished manner which characterized the work she had done in this city as official accompanist for the Orpheus and Sängerbund societies.

The Sängerbund Society will take a new lease of life under the able leadership of Dr. Carl Winning, who comes from the same German town which was the birthplace of the Steinways of New York. Dr. Winning has literary gifts as well as musicianly ones, being a frequent contributor to noted foreign journals.

Louis W. Guy, local manager, has been making a tour of Central New York in the interest of the Pittsburgh Orchestra, and has booked additional engagements for that organization in Syracuse, Binghamton and several other cities. Arrangements for Rochester had already been completed.

Allene von Liebhich, who played at a recital at Shea's Theater during Old Home Week, was also engaged to play before the Apollo Club.

VIRGINIA KEENE.

Akron.

AKRON, OHIO, November 7, 1907.

The recital course of the Tuesday Musical Club opened Tuesday with Carrie Jacobs Bond in her original songs and stories. It was one of the most enjoyable afternoons in the history of the club. A reception was held in the parlors of the German Hall after the recital, where many had the pleasure of meeting Mrs. Bond.

Evan Williams and James H. Rogers, of Cleveland, gave a song and organ recital at the First Baptist Church, Wednesday night, the occasion being the dedication of the new organ and opening of the newly decorated church. Mr. Williams gave his services as well as a subscription for the organ.

The American Conservatory of Music announce five concerts. Ellen Beach Yaw and her company will open the course November 13. Among those to follow are: William Roberts, Sol. Marcossow, Mme. Strukow-Ryder, Christine Miller and Graham Smith.

The Trinity Lutheran Choir, Mrs. E. P. Otis, director, and Kate Ashman, organist, with Millicent Brennan, soprano, of Columbus, united in an excellent program last Friday night. Works by

Spohr, Tschakowsky, MacDowell and Mrs. Beach were presented to a highly delighted audience.

St. Louis.

St. Louis, Mo., November 9, 1907.

A MacDowell benefit concert will be given at the St. Louis Woman's Club, Tuesday, November 19, under the auspices of the Union Musical Club. The program will consist entirely of works by MacDowell, and will be given by E. R. Kroeger, Clara Meyer, Elsa Froehlich, Stella P. Holliday, Mrs. Clinton Elder, P. G. Anton, G. H. Sheffield, Mrs. Sheffield, and Mrs. David Kriegerhaber.

Madame Sembrich's recital, under the auspices of the Free Kindergarten Association, at the Odeon, October 25, was successful in every way.

Late in November J. Glenn Lee, assisted by Mrs. Irene C. Dobyns, soprano, and Alfred Robyn, accompanist, will give a recital at the Musical Art Hall.

The Amphion Club has arranged to give three concerts at the Odeon this season on November 11, February 3 and April 30. Olive Fremstad and Jean Gerardy will appear at the November concert. The officers are: Murray Carleton, president; James W. Jump, vice-president; A. D. Luchman, vice-president; F. A. Brickenkamp, treasurer; E. J. Troy, secretary. Alfred G. Robyn, musical director.

Mrs. Rosalind Day, violinist, pupil of Victor Lichtenstein, sailed from New York Wednesday, November 6, for Brussels, to study under Alfred Marchot.

Mr. Sauer, tenor, formerly of the Sheehan Opera Company, will probably fill the position of tenor soloist at St. John's M. E. Church South.

Rodney Saylor, at present organist at Pilgrim Congregational Church, has been appointed organist at Temple Israel, dating from January 1, succeeding E. V. McIntyre.

J. Glenn Lee, tenor soloist at the Lindell Avenue M. E. Church, has opened a studio at the Musical Art Building.

Edwin Valle McIntyre, the new organist of the Compton Hill Congregational Church, gave a recital recently at Warrenton, Mo.

The recital given by Mrs. Ben Chase, Gwilym Miles and Charles Galloway at East St. Louis, on November 5, was one of the most successful our sister city has known.

M. L. W.

Birmingham, Ala.

BIRMINGHAM, Ala., November 9, 1907.

The Bessie Abbott Concert Company appeared at the High School Auditorium on the evening of October 16. The personnel of this company—now touring the country before the opening of the grand opera season—is so well known that repetition here is unnecessary. The local press and all who were fortunate enough to be present at the concert were enthusiastic in their praise of all the members in an exceptionally fine program.

Glen O. Frierwood gave a song recital at the Cable Hall early in October. This recital, being the first since his return to Birmingham late in the summer, was enjoyed by all who heard him.

Cornelia B. Handley, so well known in musical circles here, has just returned to Birmingham after an absence of three years, spent in New York and Burlington, Vt., in study and work in her profession as organist and teacher of piano. She has already resumed teaching and is receiving a cordial welcome from her many friends.

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Mary Ella Berry-Olin, a former Birmingham girl, now living in New York City, who has attracted some notice with her piano compositions, was a recent visitor in the city.

Mrs. J. S. Bridges, teacher of the Fletcher music method for children, is enrolling an unusually large number of pupils this season. Fourteen piano pupils of Daisy Rowley gave a very pleasing recital at the Academy of Music recently.

Victor's Venetian Band gave a concert in the Lyceum Course at the High School Auditorium on the evening of October 26. The Castle Rhine Concert Company is the next attraction in the course and appears to-night at the same place.

The monthly Wednesday afternoon musicales by Calman's Orchestra, at the Country Club, have been resumed, much to the pleasure of the club members and their friends.

L.

Norwich.

Norwich, Conn., November 5, 1907.

The choir of Broadway Church, under the direction of Frederic Lester, gave Shelley's cantata, "The Soul Triumphant," Sunday evening.

Mrs. G. H. C. Osborn, contralto of Trinity Methodist choir, has resigned.

Pryor and his soloists attracted large audiences at the Broadway Theater, Thursday afternoon and evening. Pryor's playing showed complete mastery of the difficult slide trombone, his tones being remarkably clear and tuneful. Clara Pearl Young, soprano, and Stella Thomas, contralto, added much to the program by their singing.

Harry Thomas, who sings the illustrated songs at the Dime Theater, has a pleasing baritone voice and sings with excellent effect.

David Bispham sang before a large audience at Williams Memorial Institute, in New London, Tuesday night, charming all with his art.

Cassie O'Brien, of New London, pupil of Lella Troland Gardner, received an ovation at Bunnell's Theater in New Haven, Wednesday night.

LYLE F. BIDWELL.

Sioux Falls.

SIoux FALLS, S. Dak., November 9, 1907.

The Euterpean Society, recently organized in Sioux Falls, under the direction of Mr. and Mrs. Wilbur Derthick, of Chicago, gave its inaugural entertainment at the Lyon Auditorium on the evening of October 29. Musical and literary numbers from the works of Chopin, Mendelssohn, Gounod, and Wagner, and poems by Browning and Keats, were contributed by the Mesdames Lillibridge, Thompson, Millinna, Anderson, Holmes and Toohey; the Messrs. Hamilton, Jones, Eaton and Tisdale; the Rev. Frank Fox and Dr. Perkins.

Baltimore.

BALTIMORE, Md., November 8, 1907.

After the appearance of the pianist, Buhlig, last Friday, Baltimore lovers enjoyed a second treat today in the shape of a recital by the cellist, Jean Gerardy, who arrived in this city with his wife and was warmly welcomed by the friends of the Peabody, who gathered to hear his excellent program. He gave the Grieg sonata in A minor for piano and cello; a Haydn concerto for cello; "Nina," by Pergolesi; and "Am Springbrunnen," Davidoff. He was assisted at the piano by Clara Ascherfeld.

The Boston Symphony program given in Baltimore last Wednesday was better in every way than the previous day's Washington program. It included Bach's suite in D major, No. 3, for orchestra; Beethoven's overture, "Leonore," No. 1, and the d'Indy "Walden" trilogy after the dramatic poem of Schiller, which was given on this occasion for the first time in Baltimore.

Joseph Pache, director of the Baltimore Oratorio Society, has been honored by the Emperor of Germany, who has conferred upon him the order of the Red Eagle as a mark of recognition for his services in fostering the study of German music in a foreign land. The announcement was made at the regular rehearsal of the society at Peabody Institute on November 4. George T. M. Gibson, president of the society, took the occasion to make many appreciative

remarks relative to Mr. Pache's work for Baltimore and expressed his hearty approval of the Emperor's action.

Edgar T. and Robert L. Paul, of the Paul Music School, this city, have opened a branch studio on Saratoga street. The studio is fitted up in a very artistic way and will, no doubt, attract many talented students.

Harold Randolph and Ernest Hutcheson will give a two-piano recital in Washington next Tuesday in the Columbia Theater, and the entertainment they have planned gives promise of being one of the noteworthy events of the season. Mr. Randolph comes to Washington in response to a general demand for ensemble piano recitals. Although the director of music at the Peabody Conservatory in Baltimore, Mr. Randolph will appear more frequently in concert during the present season. He has appeared in concert work in most of the Eastern cities, where he has played with the Boston Symphony and the Theodore Thomas orchestras, and repeatedly with the Kneisel Quartet, in addition to many recitals. In conjunction with Mr. Hutcheson, Mr. Randolph has revived for America the somewhat lost art of ensemble piano playing, and it is pleasant to recall the delight lovers of piano music in New York, Philadelphia and Baltimore have derived from their two-piano recitals. The program will include Mozart's sonata in D major ("Allegro con spirito," "Andante" and "Allegro molto"); C. Saint-Saëns' "Variations on a Theme by Beethoven"; Carl Reinecke's Impromptu on a theme from Schumann's "Manfred"; C. Saint-Saëns' "Danse Macabre," arranged for two pianos by the composer, and Franz Liszt's symphonic poem, "Les Préludes," arranged for two pianos by the composer. Ernest Hutcheson affords a tinge of patriotic exaltation to those who are quite foreign to the appreciation of art. He is an artist who has achieved high position and great honors in the art life of the Old World, although he voluntarily chose to cast his lot among Americans and become one of us. This accounts in some measure, perhaps, for the wide popularity Mr. Hutcheson has enjoyed since 1900, when he first appeared in this country, after having declared himself willing to be considered an American artist. He was born in Melbourne, Australia, and showed such early musical talent that he made his first appearance as a pianist when at the tender age of five years. Up to his twelfth year Mr. Hutcheson concertized continuously in Australia and played everywhere to crowded houses. At one of his concerts, when he was but eleven years of age, he had the assistance of Mrs. Armstrong, now the celebrated Madame Melba. The two artists are said to play in such perfect unison that it is altogether difficult to realize that two pianos are being played.

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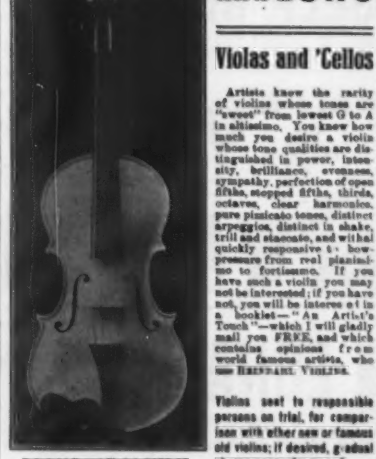
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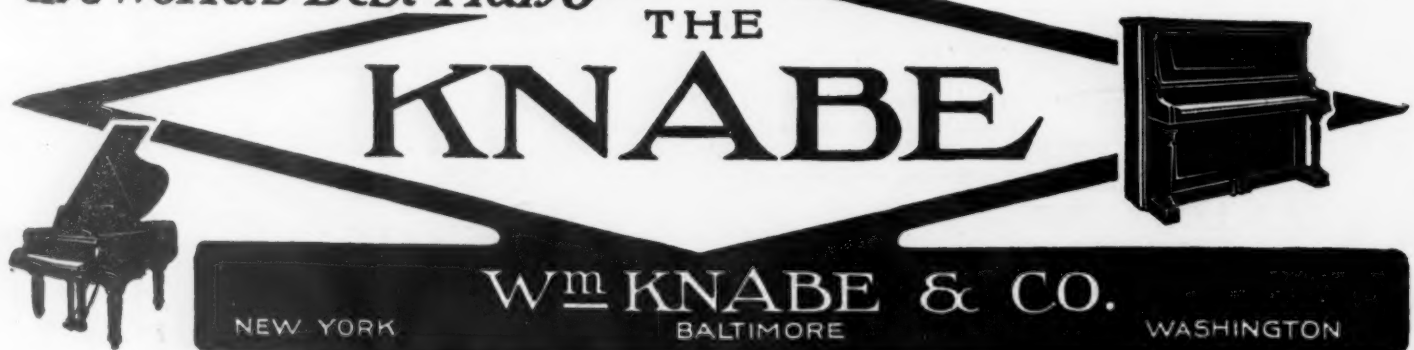
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